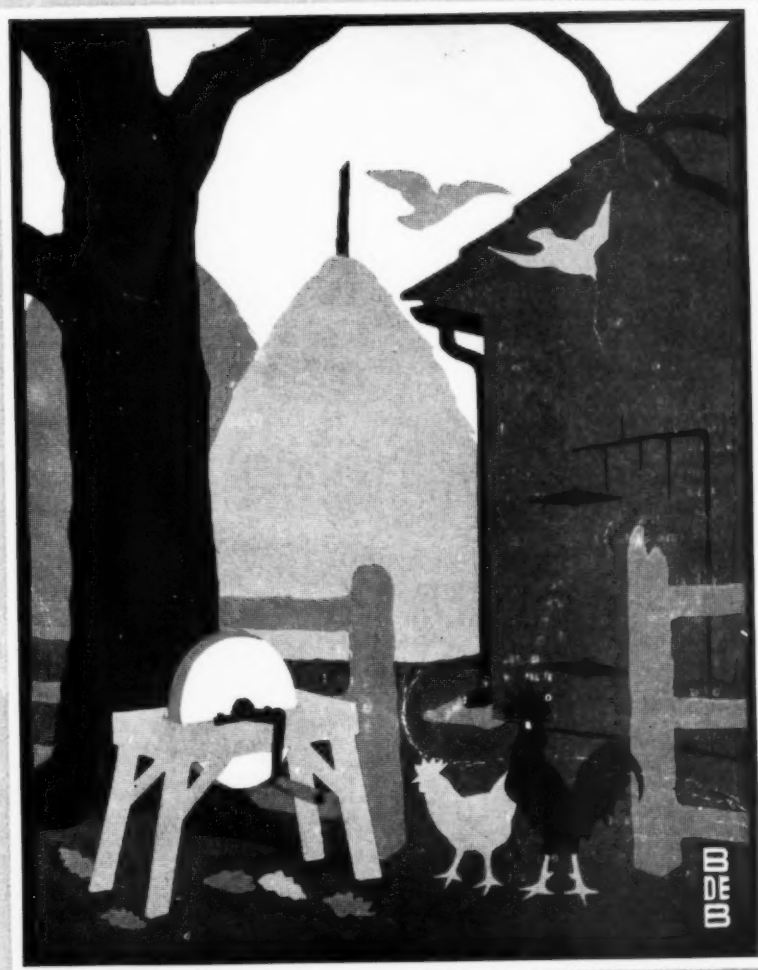


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VOL. 26
No. 10

RURAL NUMBER
JUNE 1927

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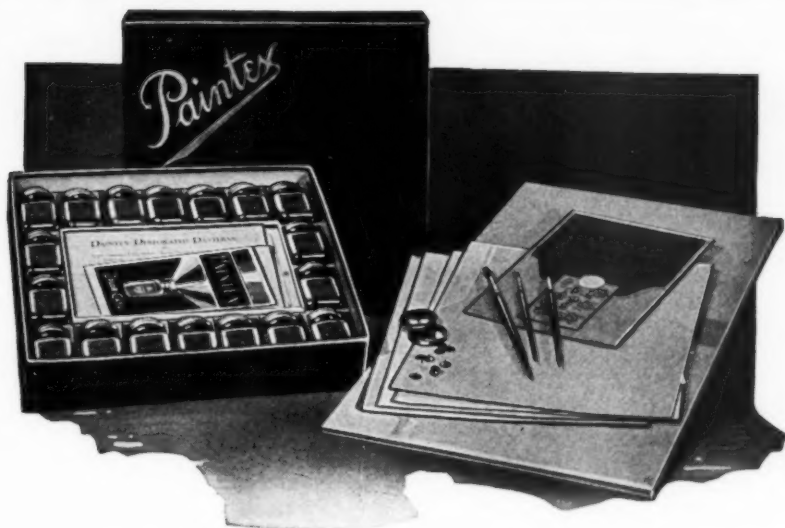
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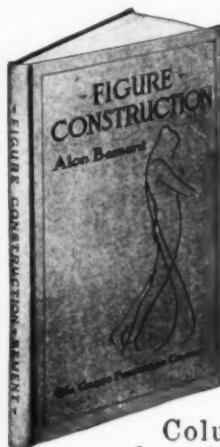


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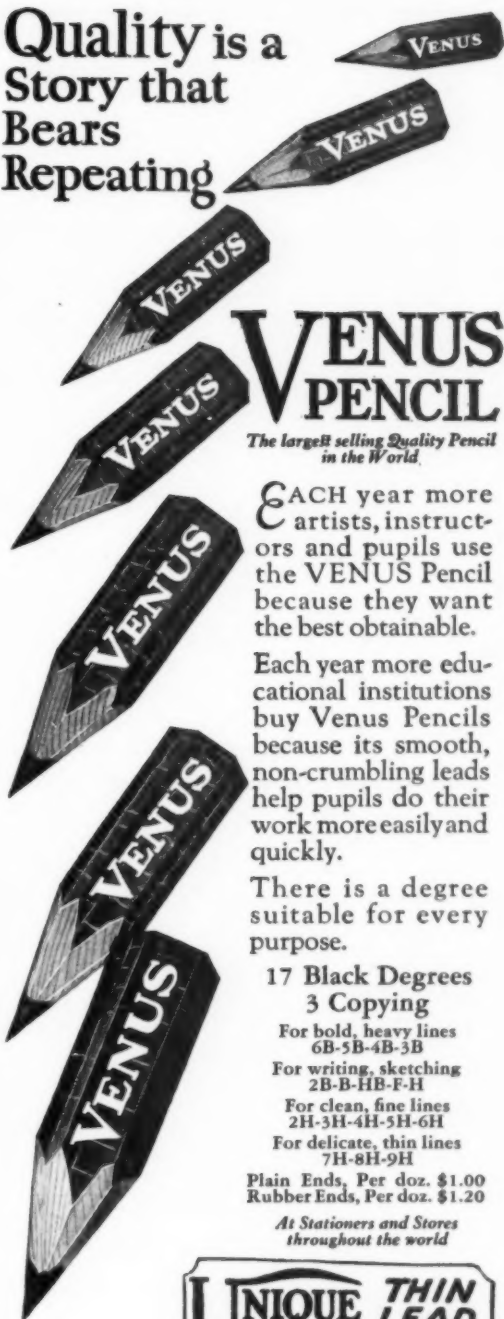
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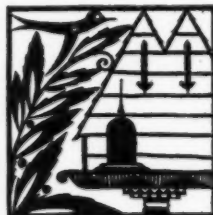
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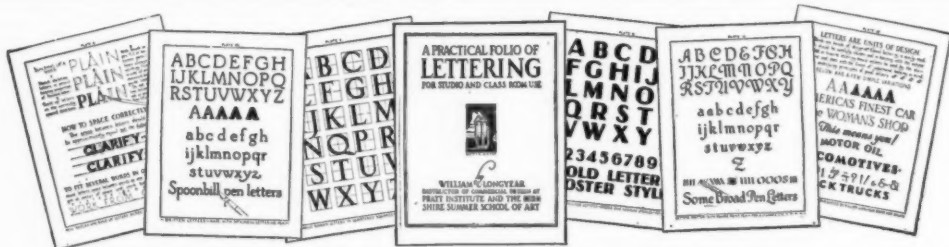
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The School Arts Magazine

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INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

PEDRO · J · LEMOS · Editor

DIRECTOR · MUSEUM · OF · FINE · ARTS · STANFORD UNIVERSITY · CALIFORNIA

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VOL. XXVI

JUNE, 1927

No. 10

Rural Number

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Published by THE DAVIS PRESS INC.

44 PORTLAND STREET · · WORCESTER, MASSACHUSETTS

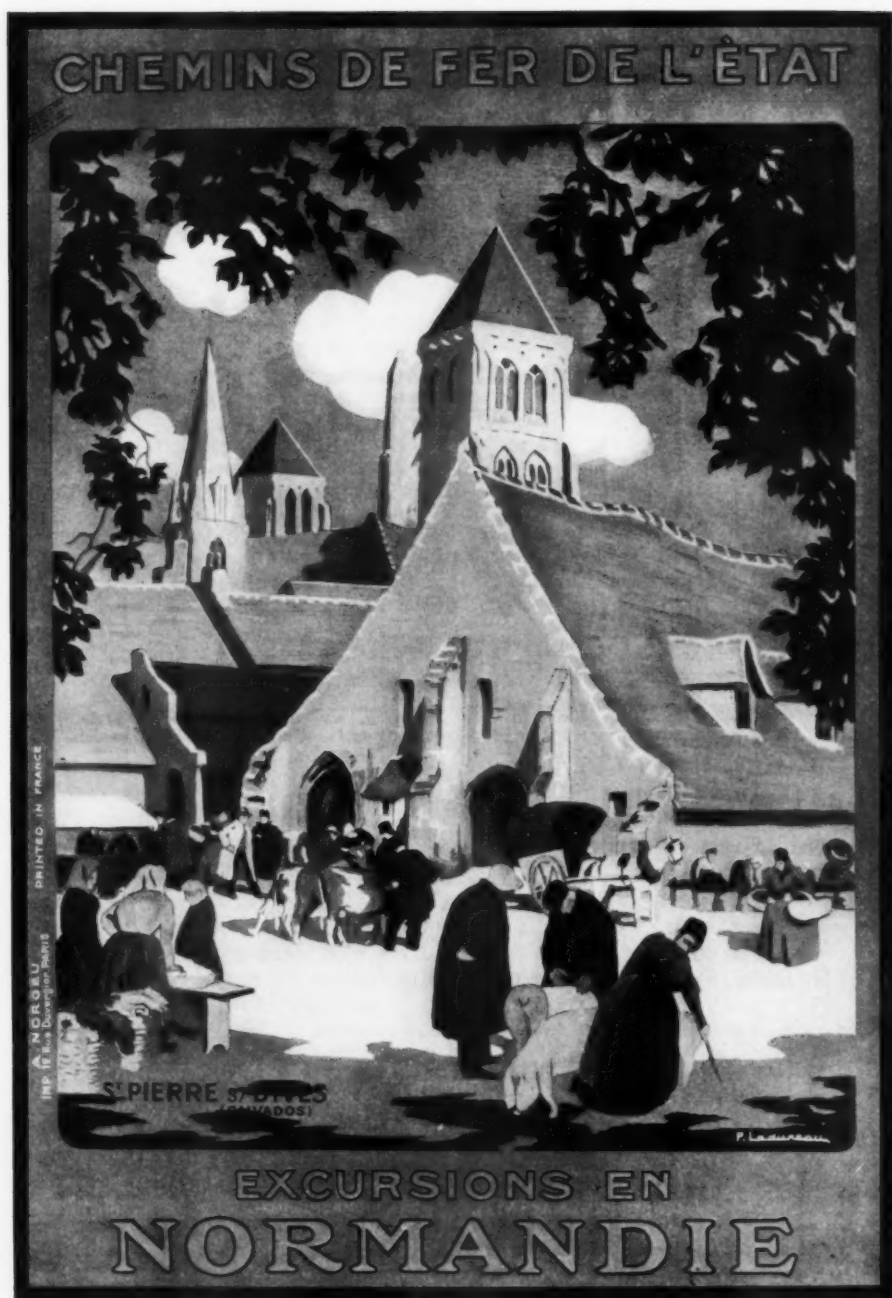
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Copies on sale in:

New York, Brentano's, 1 West 47th St., and 27th St., and 5th Ave.	Philadelphia, Milton Bradley Co., Front and Brown Sts.
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A FRENCH RAILROAD POSTER SHOWING A RURAL MARKET
IN THE SQUARE OF A CITY IN NORMANDY, FRANCE

The School Arts Magazine, June 1927

The School Arts Magazine

VOL. XXVI

JUNE, 1927

No. 10

Forty Thousand Miles of Drawing

KATHERINE MORRISON

Supervisor of Art, San Diego, California

TO be absolutely accurate forty thousand, four hundred and twenty-four. At least that was the reading of the art supervisor's speedometer at the close of twenty months of rural school supervision in picturesque San Diego county.

Such a mileage record seems incredible until explained by the fact that there are seventy-three rural schools in San Diego county entitled to four visits annually from the art supervisor. To reach these schools she must travel the highways that wind in and out among the mountains as well as up and down from sea level to four thousand feet above.

Supervision of the special subjects in the rural schools is a recent departure in the field of education, nevertheless the returns are extremely gratifying. The need for assistance in planning art lessons is not greater elsewhere than in these isolated schools where the teacher encounters daily the whole gamut of elementary school problems. Nor are there children anywhere that react more joyously to the lure of unfashioned material, or any that reveal a keener appreciation of beauty than those of the rural districts.

The shouts of joy that ascend from the playground or the whispered messages that fly from desk to desk, when the supervisor's dusty little coupe arrives, is

proof that art is a vital factor in the daily experiences of these boys and girls and show how eager they are to satisfy their hunger for beauty and to participate in its production.

The term drawing, in school parlance, has become so comprehensive that we use it in this brief story as any phase of art education that can legitimately function in the curriculum of the elementary school.

A uniform plan of work for all of the schools in a county system is impracticable because of the varied needs of the different groups. Obviously enough, a teacher in a mountain school with eight Indian children enrolled, contacts conditions entirely different from those in a three-teacher school of one hundred pupils, located in some village on the coast, perhaps with five or more nationalities represented in its personnel. Such diverse abilities and interests, to say nothing of racial differences, demand individual consideration on the part of the supervisor.

It is always wise in districts with limited funds to keep the expense for art equipment and art material down to the minimum. So in San Diego County the teachers have been encouraged to use local products when possible. This search for material with potential art possibilities makes a strong appeal to the

children and they join enthusiastically in the game.

The ever fascinating doll house becomes more fascinating when the boys and girls are allowed to procure, as well as transform material into furnishings. The wild sweet anise growing in abundance along our highways is very adaptable for furniture construction. When green it is too limp to use, but as soon as the stalks become woody they may be cut any desired length and fastened together with common pins. When the furniture is finished it may be left natural, dyed, or painted. Often the seats of the chairs are woven of raffia, jute, or string. Adorable beds, tables, chairs, etc., may be made by substituting cat-tail stalks or elders for the sweet anise; in fact any stem with a pithy center works admirably.

The first graders at Le Mesa transformed their doll house into the home of the three bears. Naturally such a radical change in tenants required complete redecorating and refurnishing. Spools were used for the chair legs, the table legs, and the posts for the cunning four-poster beds. The bowls, the spoons, and the three bears were modeled from clay. When finished the project was a triumph in illustration and home furnishing.

Some of the best knitting made in the county was done with needles made from the branches of the greasewood. These branches are so nearly uniform in diameter, that with careful selection it is quite possible to make a perfect pair of needles. They are as white as ivory when stripped of the bark. The children from this school in the Japatrel valley also made their own clay modeling tools out of the greasewood.

Very clever floor lamps, vases, and candlesticks were shaped from beeswax, by the children of the Romona school for their doll house. Attractive rugs and bags were woven from old silk stockings instead of jute. Cradles were made from oatmeal boxes. The lids were removed from these cylindrical boxes and one-half of the side of the box cut away, leaving the end whole. The box and lid were then covered with cretonne and the lid replaced on the box. When in a horizontal position, this cylindrical box rolls without the addition of rockers.

The grammar grade boys at Del Mar reproduced the old mission at Pala. The walls were made of cement and the tiles for the roof of split pieces of bamboo painted red.

The campanile and all details of the mission were represented with such sincerity and accuracy that the project was awarded a special prize at the San Diego county fair.

Quite as successful was the cement and stone monument made by the boys of San Parqual school. This monument and park-like setting was a miniature replica of the memorial to the battle of San Pasqual, located near the school.

Descansco, a one-teacher school in the mountains, graduated an eighth grade class consisting of two girls, Mary Garboni, Italian, and Dora Brown, Indian. During the last two months of school, the teacher wisely allowed these girls to use their art period for making their graduation outfits.

One group at Oceanside had great sport making figures and birds with oddly shaped shells gathered at the beach. The shells were glued on cards and colored with water colors. An



HANDICRAFTS, MODEL ROOMS AND A THRIFT TABLE GROUP OF SCHOOL CRAFTWORK MADE BY THE CHILDREN OF KERN COUNTY RURAL SCHOOLS, CALIFORNIA. LENNICE EYRAUD, SUPERVISOR, BAKERSFIELD, CALIFORNIA

The School Arts Magazine, June 1927

appropriate background was painted behind each figure.

Basketry from local material has been a feature of the grade work in many of the schools. While the popular pine needle and raffia baskets outnumber the other kinds, some have been made of wire grass, squaw bush, basket oak, cactus lace, grapevine, and willow. Rarely can an Indian boy or girl be persuaded to use the methods of the Indian basket maker, or reveal any of

the crafts they learn at home, but Joseffa Largo of the Hiposs school proved an exception, by making two baskets for her school exhibit.

Thus indefinitely could we recount the resourcefulness of the rural school teacher and her ability to utilize materials from the local environment in the solution of her own art problems; her only assistance being the criticisms and suggestions that come from the infrequent visits of an itinerant supervisor.



FIFTEEN-INCH DOLLS DESIGNED AND PAINTED BY STUDENTS OF THE HIGH SCHOOL IN LINCOLN, NEBRASKA, MISS ELLA C. WITTIE, ART TEACHER. THE TWELVE-INCH SILHOUETTES BELOW WERE CUT BY THE GIRLS IN THE COSTUME DESIGN CLASS STUDYING COSTUME DESIGN

Why I Was the Worst Girl in School

MARY E. BORDER

Columbus, Ohio

I JUST could not understand why I was the worst girl in school. It wasn't because I wanted to be, for goodness only knows I hated it badly enough, and still do for that matter, but nevertheless it was the bitter truth. I never moved but the teacher scolded me for something. My having to stand in the corner was an every-day occurrence. Much as I hated to stay in at recess time, I invariably had to do it about three times a week for whispering.

Perhaps you think it funny, but it was not a laughing matter to me then, nor indeed is it a pleasant memory even now. When I hear a man who is beginning to turn gray around the temples waxing eloquent about how he would like to be a child again, I heave a sigh of relief and say to myself, "Thank heavens, that ordeal is over."

During those miserable childhood years I had come to the desperate conclusion that I was just naturally born a bad girl, but why, I did not know.

After being a pupil for sixteen years and after having taught in both rural grade school and high school, I think I now understand why I was the worst girl in school.

The average time spent on one recitation in the rural school, where all eight or nine grades studied and recited in one room, was five to six minutes. In the first few grades my lesson preparation took almost no time, but I was supposed to sit still while all the other eight or nine grades droned through their

lessons, which were sometimes interesting to me and sometimes decidedly not.

My teachers, although I liked them and although they were considered good for the time and community, never heard of the words "busy work," which is a common phrase in the modern teacher's vocabulary.

My father, who was a contractor and builder, tells a story of the time when he was in school some sixty years ago. He and another boy were illustrating on paper how a barn should be roofed, when alas, the teacher caught them at it and whipped them. What an error!

Some time ago I received a letter from Robert, who was in my third grade winter before last. With the letter was enclosed a sheet of paper on which was drawn an excellent picture of a horse. Robert's desk was just in front of mine and many a day, during the school year 1924-25, I paused over Robert's desk to look at his drawings, to smile or comment, but surely not to scold.

I've heard my mother tell of the disgusting tricks the boys played when she went to school, such as putting gum in the girls' hair, setting pins for the teacher, and cutting the rod that was used for correction as well as for a pointer at the blackboard. Boys and girls have so many more interesting things to do now that they do not have time to play these awful tricks on the teacher and other pupils. In the years that I have taught, the most terrible trick I had

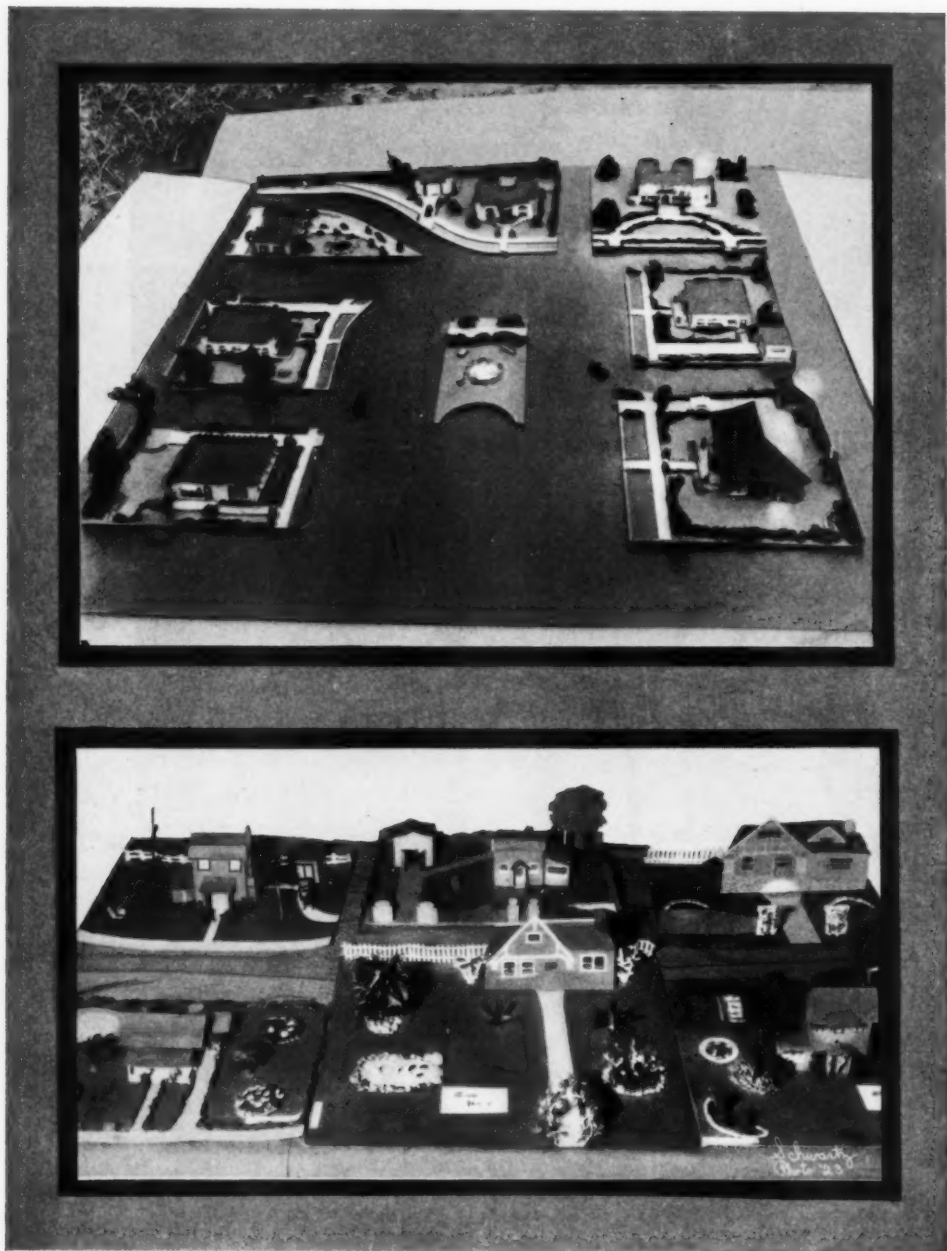


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CARNATION

PEN DRAWINGS FROM NATURE, BY W. S. RICE, HEAD OF ART
DEPARTMENT, FREMONT HIGH SCHOOL, OAKLAND, CALIFORNIA

The School Arts Magazine, June 1927

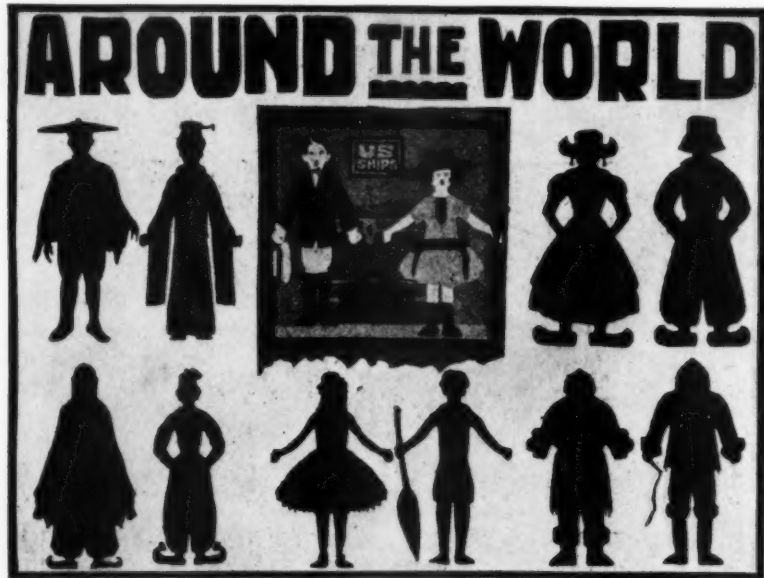


MODEL OF GOOD TOWN PLANNING BY EIGHTH GRADE PUPILS
OF PORTLAND, INDIANA, JANE LOUISE FULTON, SUPERVISOR

The School Arts Magazine, June 1927



MAP MODELING OF LOCAL COMMUNITIES OR OF GEOGRAPHICAL SECTIONS
BEING STUDIED IS A GOOD CORRELATION PROJECT FOR THE STUDENTS



TWO WELL WORTH POSTER CHARTS THAT VISUALIZE HISTORY AND GEOGRAPHY FOR THE CHILDREN, RECEIVED FROM JANE BETSY WELLING, DIRECTOR OF ART EDUCATION, TOLEDO, OHIO

The School Arts Magazine, June 1927



SILHOUETTE ILLUSTRATION PANELS MADE BY STUDENTS IN THE WEST HIGH SCHOOL, CLEVELAND, OHIO, UNDER THE DIRECTION OF EUDORA BISHOP, CLEVELAND, OHIO

The School Arts Magazine, June 1927

Violin Making in a Bavarian Mountain Village

ERNEST PETERFFY

New York City

IN THE remotest corner of Bavaria, not far from the Tyrol frontier, lies the small village of Mittenwald, today connected by an electric railroad with the well-known winter resort and sporting place, Garmisch-Partenkirchen. In former times, when nobody yet dreamt of railroads and motor-cars, the village was an important caravan station, for the customary caravan road of the middle ages, leading from Southern Germany to Italy, went right through the village, and for this reason, the village had gradually developed into a staple trading place of no small importance. The age of railroads put an end to this celebrity, and Mittenwald became a quiet mountain village of some 2000 inhabitants, animated only in the summer months by flocks of tourists who used to visit the village on their way to the neighboring Tyrol. Many of these visitors when strolling through the village may have observed, behind the small windows of the cottages, heaps of violins and violin parts, rough and finished, and looking closer they may have seen in the rooms men and women busily at work with the making of musical instruments. If one did not know it yet his Baedeker will have informed him that the village of Mittenwald is the oldest centre of violin making in Germany, this industry dating back in the village over 200 years, and that the Mittenwald violins are spread over all the world, belonging to the most appreciated instruments of modern make.

Strange to say, this industry has been introduced into the village by the ambition of one man, a native of the village, named *Matthias Klotz*. His name is familiar to all violinists, for the genuine Klotz violins rank, today, with the best Italian instruments, and are bought for fabulous prices. When a boy of ten years, Matthias Klotz joined a caravan going to Italy, and having a strong liking for music he finally landed, in the year 1663, as an apprentice in the shop of Nicolo Amati, the famous violin maker, at Cremona. There he shared his work with Guarneri and Stradivari, apprentices in the art of violin making at that time like himself, two names which need no comment. Owing to some love affair, as is said, he suddenly left Cremona after some years of work and went to Padova where he again worked in the shop of a violin maker. After an absence of twenty years, he returned from Italy to his native village, led by the idea to gather a number of apprentices and to start violin making in his village on a scientific basis, after the Cremona pattern. He fully succeeded with his plans, for he found many youngsters amongst the villagers who eagerly took up the new and fascinating work; and besides, the work was highly favored by an abundance of the special sorts of wood needed for violin making found in the surrounding mountains. The Mittenwalds who used to peddle with their goods in the neighboring parts of Bavaria and Tyrol, and even in Switzer-



FATHER AND SON WORK TOGETHER IN PRODUCING VIOLINS
AND GUITARS WHICH GO TO MANY PARTS OF THE WORLD.

The School Arts Magazine, June 1927

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The School Arts Magazine, June 1927



VIOLIN MAKING GIVES WORK TO ALL MEMBERS OF THE VIOLIN MAKER'S FAMILY

The School Arts Magazine, June 1927

land, soon became well-known types on all the highroads. By and by, however, the trade was centralized, some of the wealthier inhabitants of the village coming forth as contractors and directing the sale of the instruments in a more commercial way. They soon became rich and with the progress of traffic they soon extended their trade also to foreign countries. As things are today most of the inhabitants are working at home for two or three firms in the village although there are still a few independent masters who are working and trading on their own account.

The Bavarian Government early assisted this industry by the founding (in 1858) of a special school in which the making of violins and other string instruments like guitars, lutes, mandolins, zithers, etc., is taught, aside from the necessary theoretical instruction. The course lasts three years and is free of charge to youths of the village. This institution permanently secures the industry a new generation of trained workers. A drawback, today, is the lack of the special sorts of wood which were formerly so abundant in the region, but which at present are nearly exhausted. For the making of a violin, as well as other string instruments, hard and soft

wood is needed in a certain combination. The cover, or "sound board" of a violin is always made of choice pine wood, the bottom of nicely flamed maple wood. Whereas the pine wood is still found in the country (coming today mostly from the woods around Oberammergau), the other sorts of wood must now be imported from Hungary, Jugoslavia and other foreign countries. To secure perfect dryness the wood is stored in the workshops, not years but decades. Needless to say that the making of the violins requires, finally, not only great skill, but also a good amount of patience. Every little piece of the instruments is hand-work, but today the work is mostly distributed among several specialists. There are specialists for the covers and bottoms, specialists for the violin-necks, and for the fiddle-sticks, special workers further for the other little parts and for the varnishing of the instruments.

In war-time the industry has, of course, suffered like everything else, but since, the industry has fully recovered and also the export business has set in again. So it may be said that the small village at the foot of the picturesque Karwendel mountains has really become the second Cremona which old Matthias Klotz dreamt of two hundred years ago.

WHAT A WONDERFUL THING IS A VIOLIN! WHILE EVERY BRANCH OF HUMAN KNOWLEDGE AND ACTIVITY EVERY YEAR MARKS NEW DISCOVERIES, THE VIOLIN STANDS WHERE IT STOOD THREE HUNDRED YEARS AGO.

IS IT NOT AS IF FOR ONCE HUMAN WIT HAD REACHED ITS GOAL; AS IF THE IDEAL HID IN THE HEART OF GOD HAD FOR ONCE BEEN GRASPED BY MAN?

—Paul Storing



WALL PAPER MOTIFS USED TO DECORATE BOOK COVERS, AS DESCRIBED ON AN ACCOMPANYING PAGE BY JANE REHNSTRAND, ART DIRECTOR, STATE TEACHERS' COLLEGE, SUPERIOR, WISCONSIN
The School Arts Magazine, June 1927

Wall Paper Motifs for Book Cover Designs

JANE REHNSTRAND

State Teachers College, Superior, Wisconsin

CHILDREN like to cut out the dainty designs found on wall paper to decorate the many things they play with and use. Valentines, Christmas gifts, place cards, doll furniture and a hundred and one other articles have been decorated with wall paper designs.

To paste a bunch of pink and blue roses on a black box cover without any consideration of the box construction is both poor construction and poor color. Last year nearly every other home had a new lamp shade made of linen with bunches of crepe paper, flower strewn over its surface hit-or-miss. Three-fourths of their lamp shades were atrocious in color and impossible in design. Bunches and sprays of naturalistic flowers, birds and fruits, may be used if they are made to conform to the object constructed, or fitted with a circle, triangle, oblong, half circle or band. Example shown on plate, p. 594.

To make a birthday book, a simple

bound book about 3 by 5 inches with 24 pages is made. The child now chooses his pattern from a sample book of wall papers. He cuts out the motif artistically, colors it to suit his fancy, arranges in a geometric shape and learns how to place the finished design on the book cover and at the head of each page.

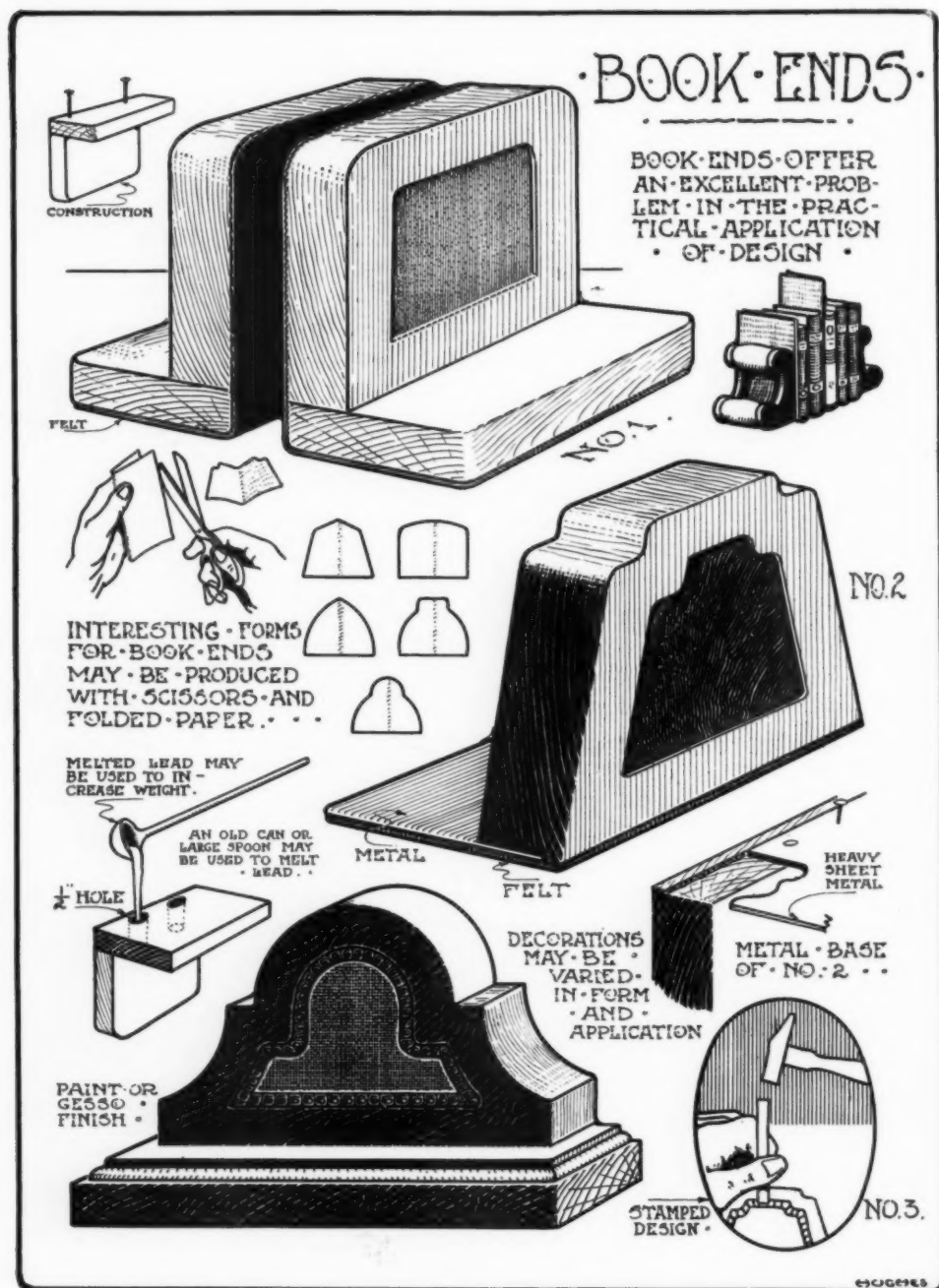
The colors of the flowers may be changed to fine color harmonies by using colored crayons. The yellow and pink combinations may be changed to yellow and orange. The blue and pink schemes changed to blue and orange or pink and violet and so on.

The illustrations, 1, 2, 3, are the book covers, and 4, an example design of the pages, lettering for the twelve months may be done by hand or cut from old calendar pads.

Following this method of using naturalistic arrangements of flowers, butterflies, etc., to fit spaces, some knowledge of design is taught.



CEMENT HANDICRAFTS IS A USEFUL ART KNOWLEDGE FOR RURAL SCHOOLS



BOOK ENDS PRESENT UNLIMITED OPPORTUNITIES FOR APPLYING DESIGN PRINCIPLES. ON THE OPPOSITE PAGE MR. HUGHES TELLS HOW TO CONSTRUCT THEM

The School Arts Magazine, June 1927

Book Ends

F. C. HUGHES

Spokane, Washington

DESIGNING and making book ends bear many delightful possibilities to both the industrial and the fine arts teacher.

First, book ends are useful objects wherever there are books, either at home, at the office, or at school, and for this reason they offer a concrete channel for individual expression on the part of pupils.

Secondly, they offer a plastic problem that allows for the very widest range of both construction and finishes and thus may be adapted to the educational needs of each class.

The subject is commendable also because of the many phases presented for class study such as the types of construction, stability, kinds of materials, general design, and different finishes to be used.

The planning of the book ends themselves is a practical problem in design which must be studied from the standpoint of not alone good form and pleasing colors but the adaptability of the design to the materials to be used, and the service to which the book ends will be put when finished and put into use.

A few simple experiments worked out in the classroom will determine in large measure the general size which will be required when different materials are to be used. For instance if the design was made with the purpose of having it cast in iron, the book ends might be quite small compared to another planned for wood.

As wood is perhaps the most plastic of the common materials, the author of this article has confined the suggestions to the designing and construction of this type.

Having decided on the size and style of book ends to be made the outlines may be cut from pieces of paper the size of the book ends and folded on the vertical center. A free-hand cut with a pair of scissors will give some very interesting designs and the best of several forms may be used for tracing onto the wood.

In classes where woodworking equipment is not in use these designs may be taken home by the pupils and shaped from the ends of a pine box or other soft wood. Where there are tools at school a coping saw may be used to shape the sides. In drawing No. 1 (opposite) a simple form of construction is shown.

Surface designs may be worked out in several ways. If a gesso or polychrome finish is to be used the designs may be built up on the wood form with round cord or pieces of cardboard or any means for getting the desired thickness and effect. Design No. 2 in the accompanying drawing is an example of low relief carving and is not difficult to do. No. 2 is also an example of a metal support which slips under the books and has the advantage of being very stable.

In many cases the weight of wooden book ends may be increased a great deal by the use of lead melted and poured into holes in the bottoms of the supports, as shown in the drawing.

These designs may be also worked out in plaster paris or portland cement in connection with the more advanced classes, or they may be made up in either wood or clay and taken to the foundry where for only a small amount

one may have iron or bronze castings made.

Felt should be used to cover the bases and backs of all book ends because of the protection to the books and table or desk tops.

Puppets

DOROTHY B. KALB

Art Teacher, Wilson Normal School, Washington, D. C.

IN THE SCHOOL ARTS MAGAZINE for November 1925, there appeared an article on "Rag Doll Puppets" worked out by the students of the Wilson Normal School, Washington, D. C.

Since their experiments in 1925 other classes have gone on with the subject of puppets, seeking a better way to make them, with the limitation that the result must be within the power of children to reproduce.

This fall a more life-like puppet has been evolved, and though it is not practical for primary children it is certainly simple enough for the older boys and girls.

The body of this doll is made of wooden sections fastened together with pieces of white cambric. There is a wooden piece for shoulders and abdomen to which straight pieces of the fabric are nailed with little carpet tacks, as shown in the diagram. The wooden sections are sawed out of a half inch board as wide as the doll is to be, and are whittled on the edges to smooth off the sharp corners. The two pieces of wood should be far apart so the doll collapses in the center easily. Dress weights may be sewed to the cambric

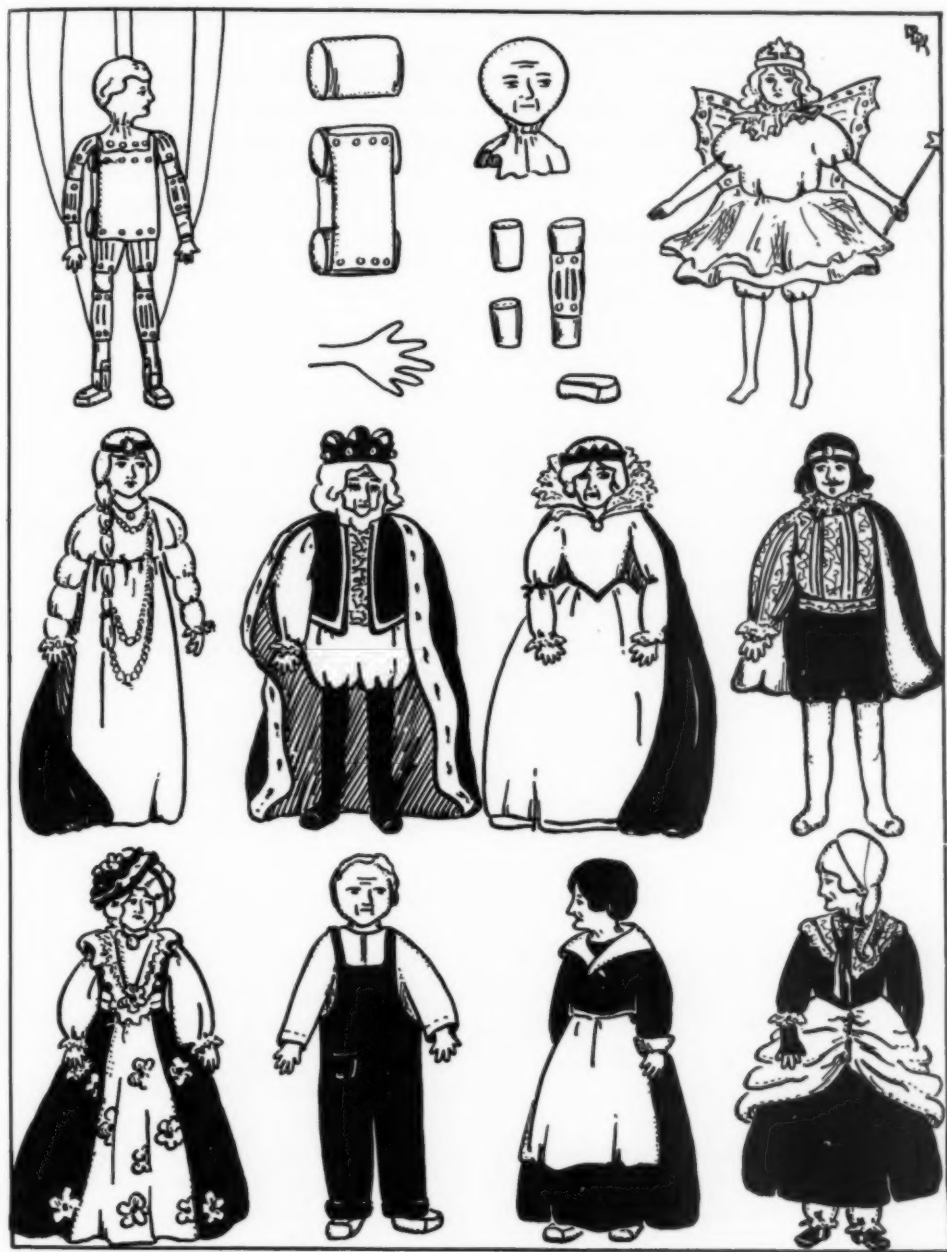
along the lower piece of wood if the puppet seems too light when moving about the stage.

Each arm and leg has two short cylindrical wooden sections which may be cut from a dowel rod or whittled from an old board. They are fastened together and to the body with pieces of cambric which have been slashed to allow for flexibility at the joints.

The feet are small wooden blocks, as shown in the diagram. They may be nailed to the cambric which encircles the ankle, or held in place by a strap of adhesive tape which passes under the foot and then around the leg.

The hands are made of thin wire bent into the shape of a hand and wrapped with very narrow strips of adhesive tape. This first covers the fingers and then is bound about the palm and back of the hand. Use adhesive tape to fasten the hand to the wooden stump at the wrist.

The head is made of clay, raw cotton, and a piece of white stocking, the heel preferably. From a small piece of clay, make a mask to form the front of the head, shaping the eyes, nose, mouth, chin, and cheeks. Put the stocking smoothly over this mask and fill the



PUPPETS AS DESCRIBED BY DOROTHY B. KALB, ART
TEACHER, WILSON NORMAL SCHOOL, WASHINGTON, D. C.

The School Arts Magazine, June 1927

center and back of the head with raw cotton. Tie the stocking tightly under the head to form a very thin neck. The parts extending below for chest and back are tacked to the shoulders, leaving the head to fall limply forward until held upright by the head string.

It must be remembered that a successful puppet is always very flexible.

When the clay is dry, paint the face, using waterproof black ink to outline the features and water colors to paint the flesh, eyes, and mouth. Hands and feet may also be painted.

Hair may be made of raw cotton, real hair, or mercerized embroidery floss.

When the doll wears long trousers or a long dress there is no problem as to how to cover the legs, but for such a costume as the king's or prince's use tubes made from silk stockings. They should fit snugly enough to give the effect of tights,

but loosely enough to allow the leg to bend easily.

If the doll is to wear short sleeves, cover the arms with pale pink silk stocking tubes in the same way.

The fairy on the chart represents another idea in making arms and legs. The body of the doll has been made as described, but the forearms, and legs below the knees are whittled from wood. The upper part of each limb is made of cloth only. It is possible some children may be able to follow this suggestion if such a little puppet is needed. Her wings are made of paper pasted to a piece of tarlatan, gilded and painted.

How to string and manipulate the puppets was discussed in the article which appeared in November 1925. For the more ambitious puppeteer, help will be found in "The Tony Sarg Marionette Book."

A School Decoration Project

EMILIE H. SALOMON

Director of Art, Public Schools, Newcastle, Pennsylvania

THE problem of beautifying a dingy portable room for a kindergarten room was placed before a class in Applied Design in the Newcastle Senior High School. The students gladly undertook the problem.

The room had no windows on the back wall. This space had seven 2" x 4" studding dividing it into eight panels. These they decided to panel with fable stories. The studding, having had no paint, was painted a neutral color. The effect was dark and dreary so it was decided to make the panels bright in

color. Tints and shades of orange and blue with neutrals of gray, black and white were used. As you see, sunshine colors were predominant in the room. Each panel was the work of a different student but each subordinated the color scheme to the definite color note.

Eight decorative panels were designed, one in the inside of each of the 2" x 4" studding. Each panel tells some one of the favorite nursery rhymes of childhood.

The kindergarten teachers were asked for the rhymes the children were study-

ing. Designs for these were submitted by the members of the class.

The students worked on the rhymes suggested—one on the well beloved rhyme of "Jack and Jill"; one panel in full action of "Hi, Diddle, Diddle"; "Little Miss Muffet" with the awe-inspiring spider; careless "Little Bo Peep" leaving her sheep behind; surprised "Little Jack Horner"; an outdoor scene of "Little Boy Blue"; "Humpty Dumpty," who sat on the wall; the last panel, "Jack be Nimble," helped to make a very complete series.

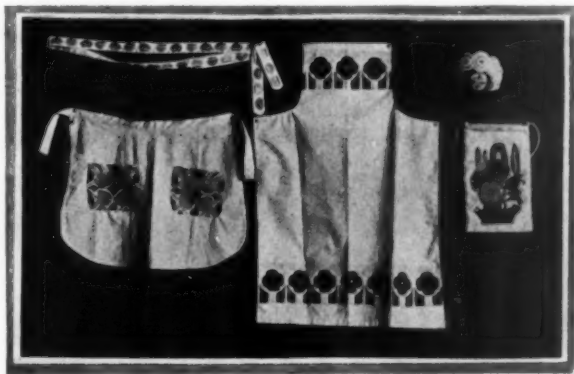
The panels were painted with tempera or show card colors on beaver board—a delightful surface on which to paint—durable and strong. All panels were the same size—five feet long by three feet wide. All were held in by a border of gray, orange and black. They were then varnished with a dull varnish so that they might be cleaned.

The problem was intensely interesting to each student. When the task was completed the students had the satis-

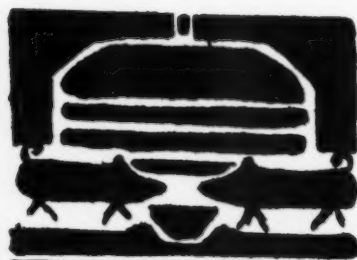
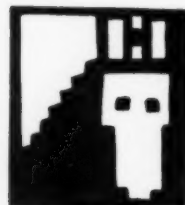
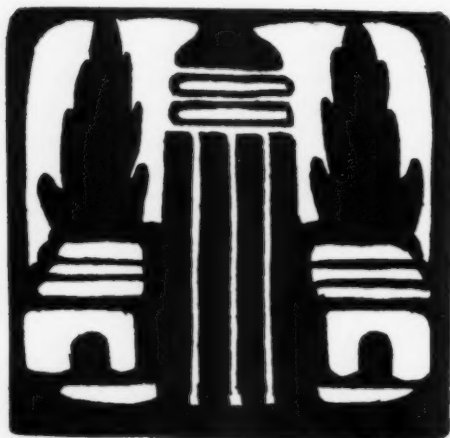
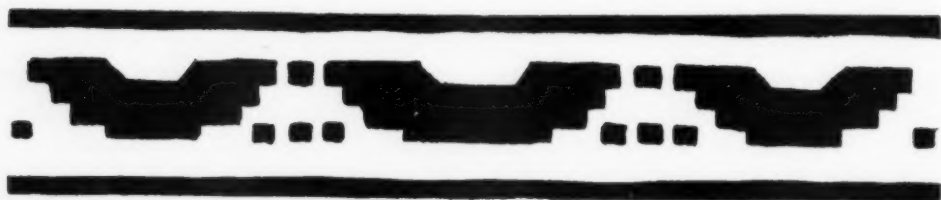
faction of knowing that they had rendered a distinct public service which has given joy to many little people of the kindergarten. They had the added joy of seeing a definitely planned problem take shape and grow. Out of the work in planning and reviewing fairytales a distinct knowledge—as well defined and as easily mastered as the formula for mixing a cake—was gained in color and design representation.

The result of the problem, which is both decorative and useful art, deals primarily with design, the foundation of all art. It means planning in an orderly manner to the end that the object made may be useful as well as beautiful. Certain amount of construction or creative art and design in which the element of color enters is necessary and is advisable in developing judgment and appreciation.

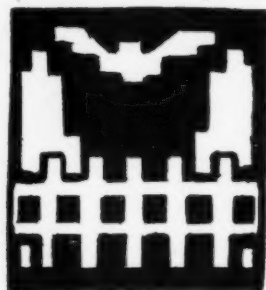
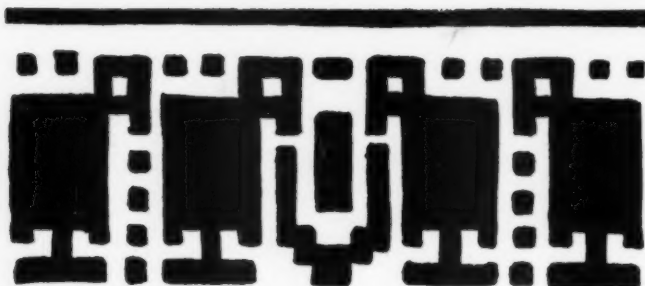
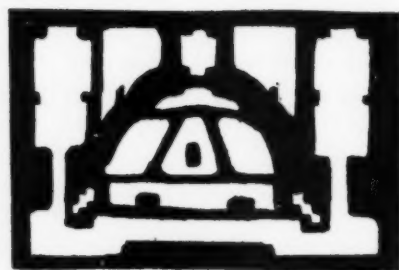
Here is something that can be understood by the pupils and parents. By becoming useful and practical, art can advance from the least important to one of the leading subjects in the school.



A GROUP OF WELL DESIGNED TEXTILE HANDICRAFT FROM THE KALAMAZOO SCHOOLS. BEULA M. WADSWORTH, ART SUPERVISOR

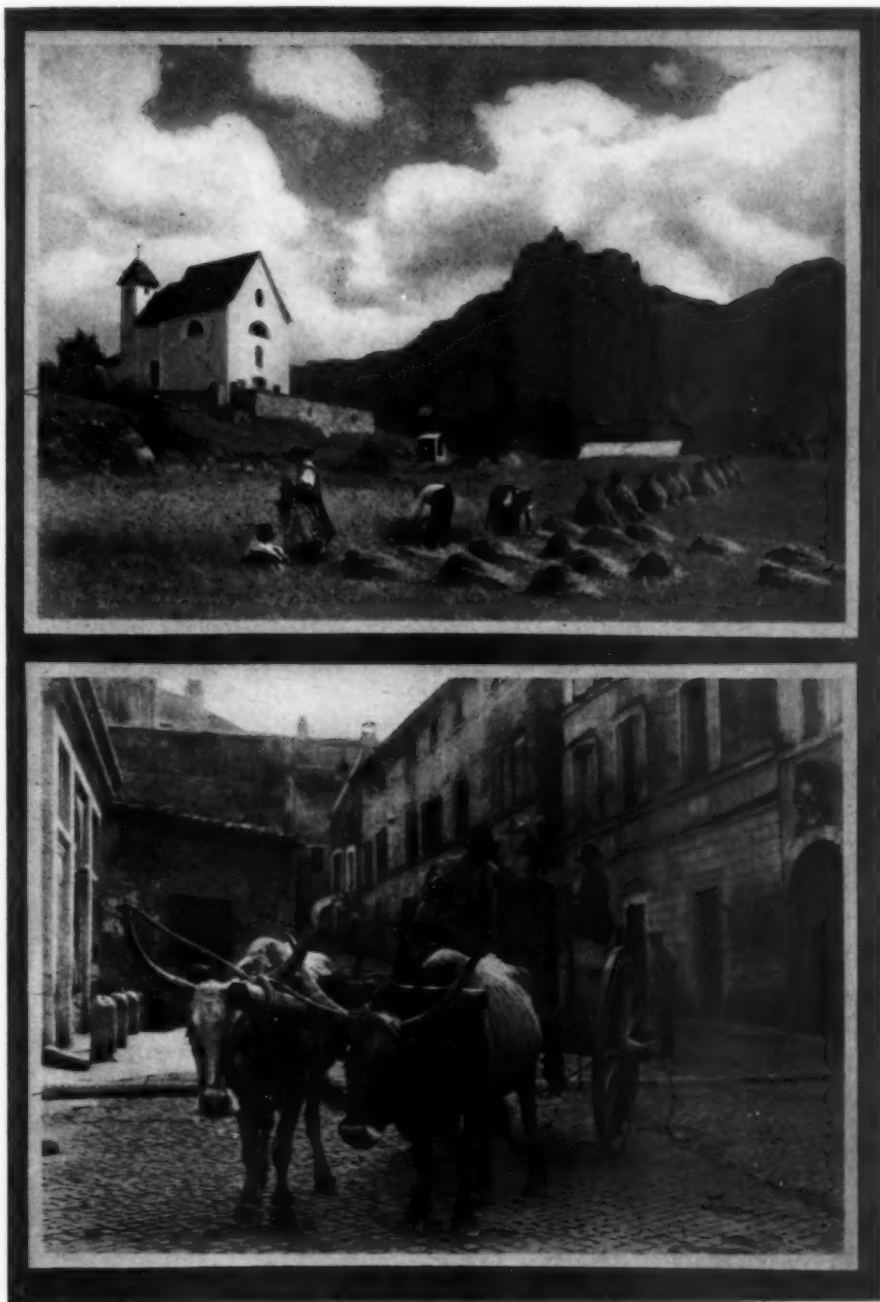


RURAL
SUBJECT
DESIGNS



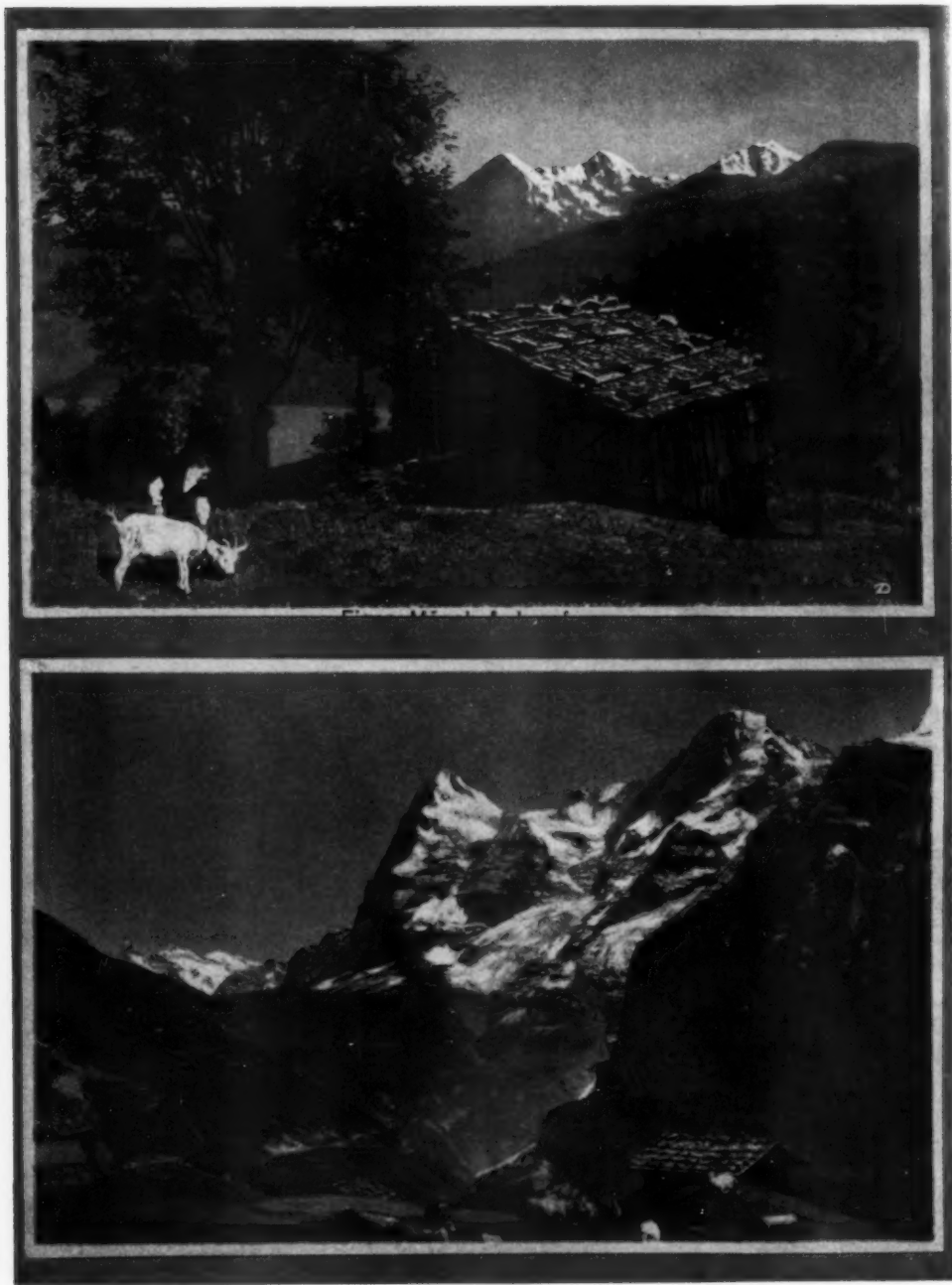
RURAL DESIGNS BY THE STUDENTS OF SUPERIOR, WISCONSIN
HIGH SCHOOL, MARGARET REHNSTRAND, ART TEACHER

The School Arts Magazine, June 1927



RURAL SCENES IN THE ITALIAN ALPS

The School Arts Magazine, June 1927



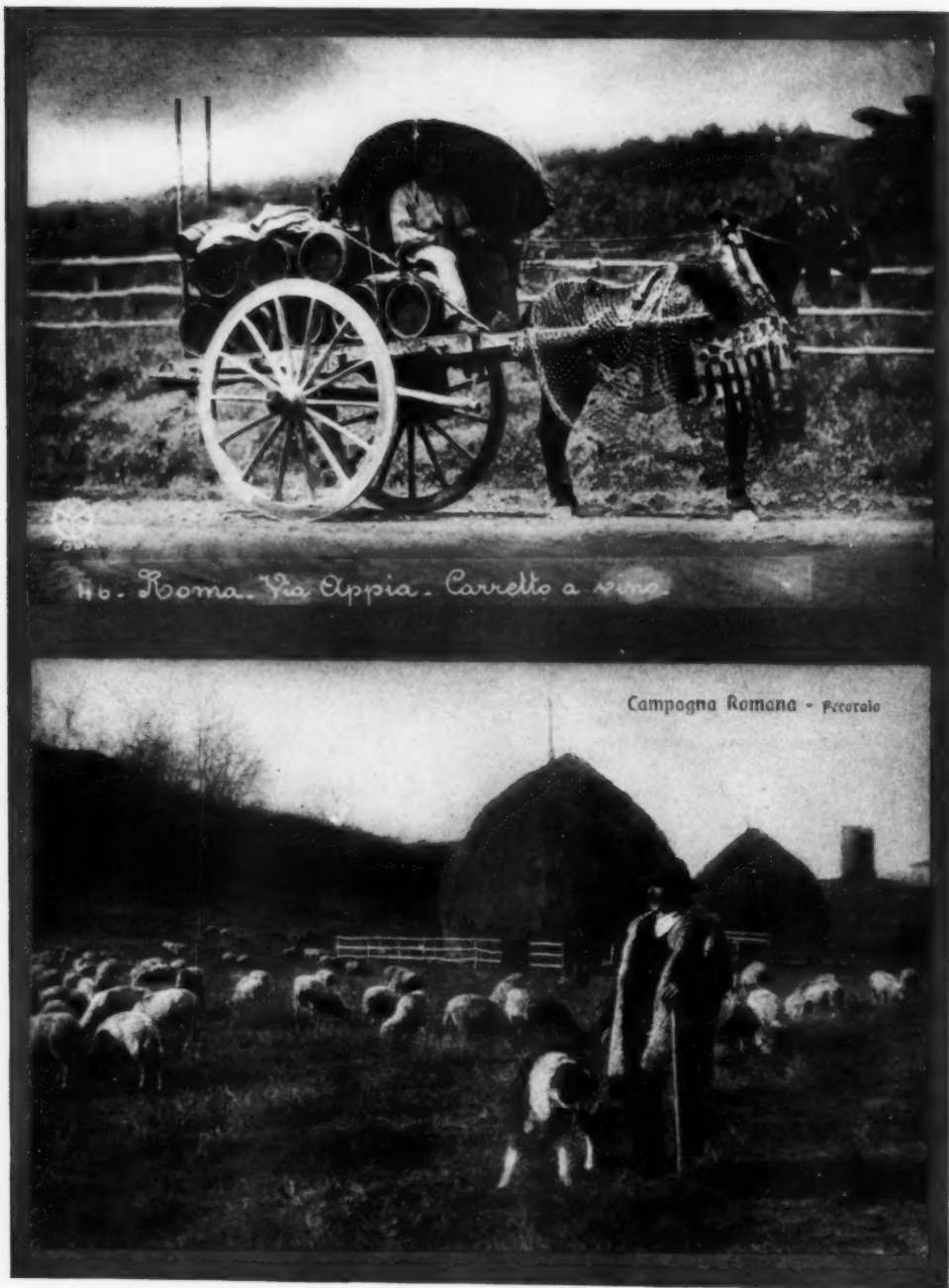
RURAL SCENES IN SWITZERLAND

The School Arts Magazine, June 1927



HELPMETS IN RURAL LIFE IN BELGIUM

The School Arts Magazine, June 1927



46. Roma. Via Appia. Carretto a vino.

Campagna Romana - Pecorale

RURAL SCENES IN ITALY

The School Arts Magazine, June 1927



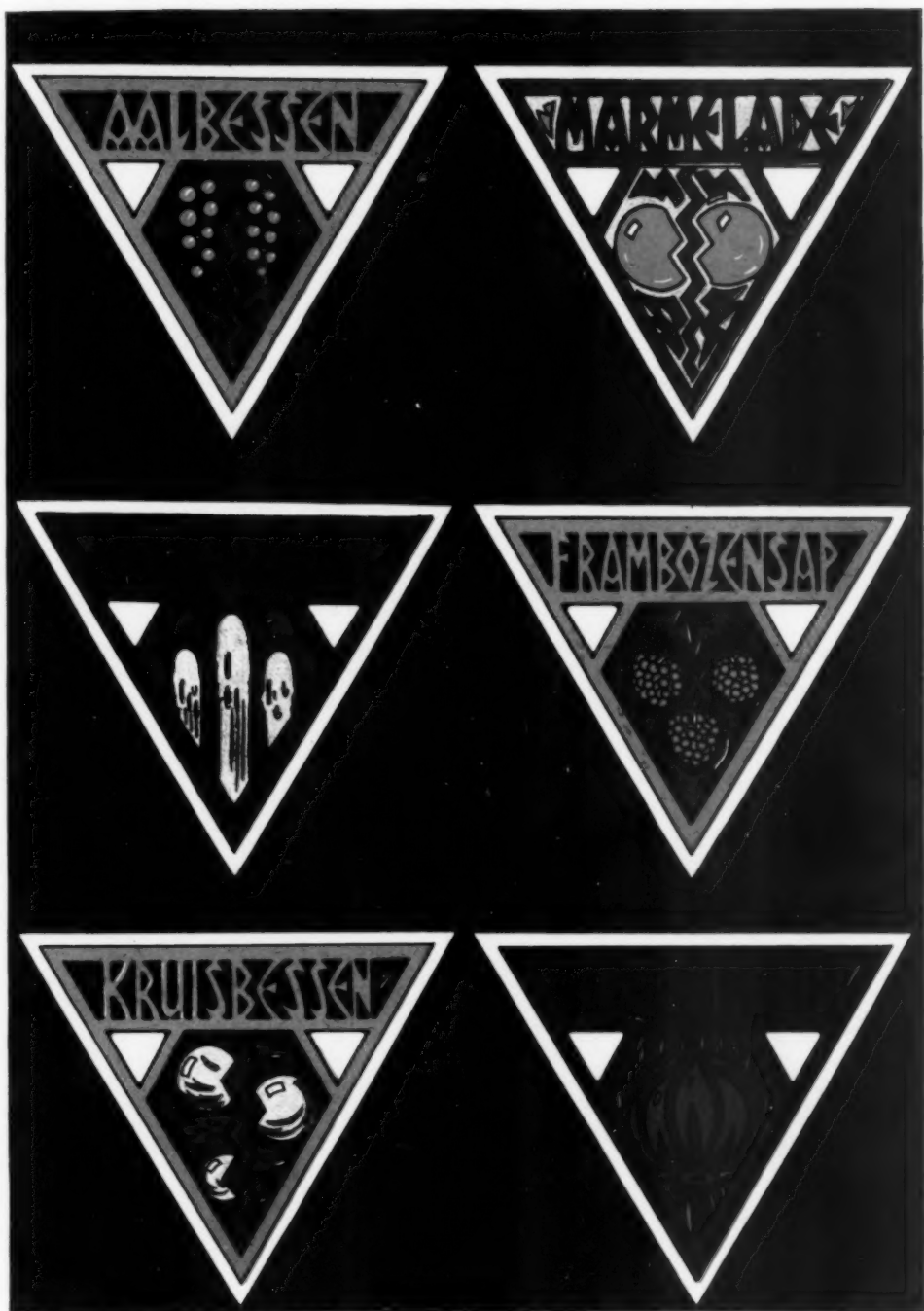
RURAL SCENES IN FRANCE

The School Arts Magazine, June 1927



RURAL SCENES IN HOLLAND

The School Arts Magazine, June 1927



FRUIT JAR LABELS FROM AMSTERDAM, HOLLAND
A GOOD PROBLEM FOR SCHOOL ART CLASSES

The School Arts Magazine, June 1927



Vacation Days

Arthur Rempel



Leisure Hours

Winifred Moore



A Top the Hill

Helen Warner

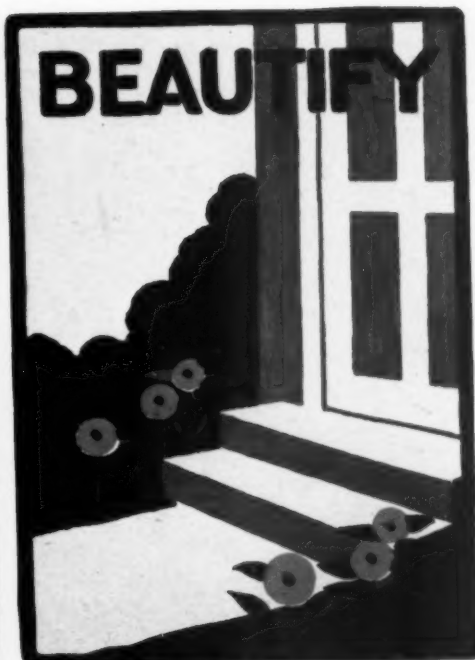
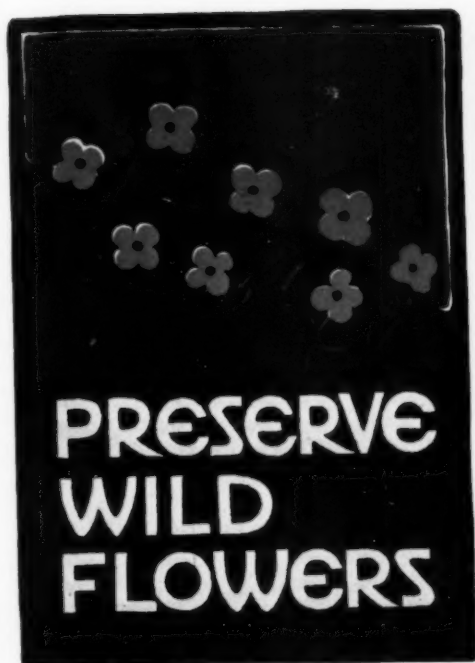


Fantasy

Roberta Weatherill

BLOCK PRINTS BY THE STUDENTS OF LUCY F. WALKER
ART TEACHER, REEDLEY, CALIFORNIA

The School Arts Magazine, June 1927



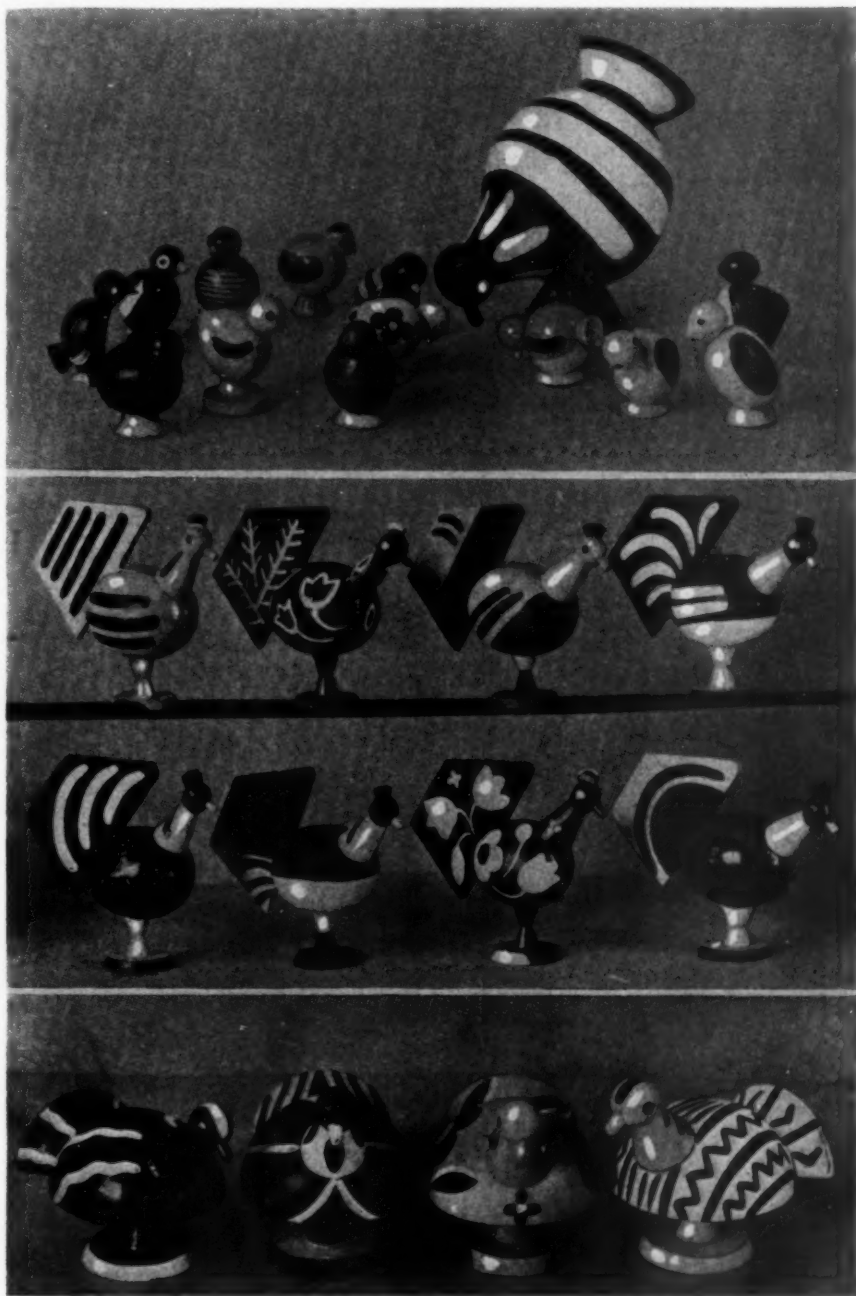
A GROUP OF SIMPLE POSTERS FOR RURAL SCHOOL GRADES

The School Arts Magazine, June 1927



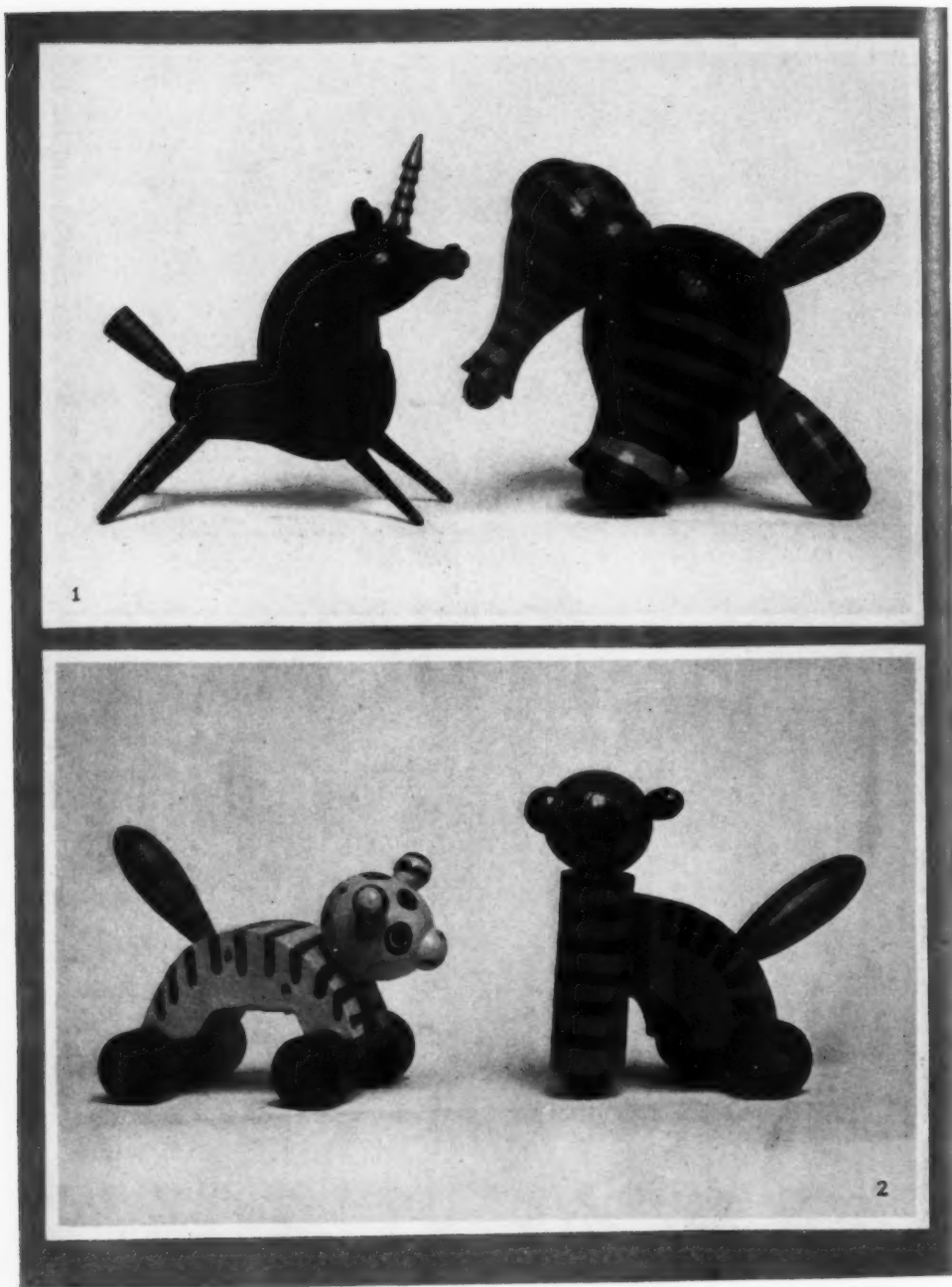
BIRD DESIGNS BY AUSTRIAN CHILDREN

The School Arts Magazine, June 1927

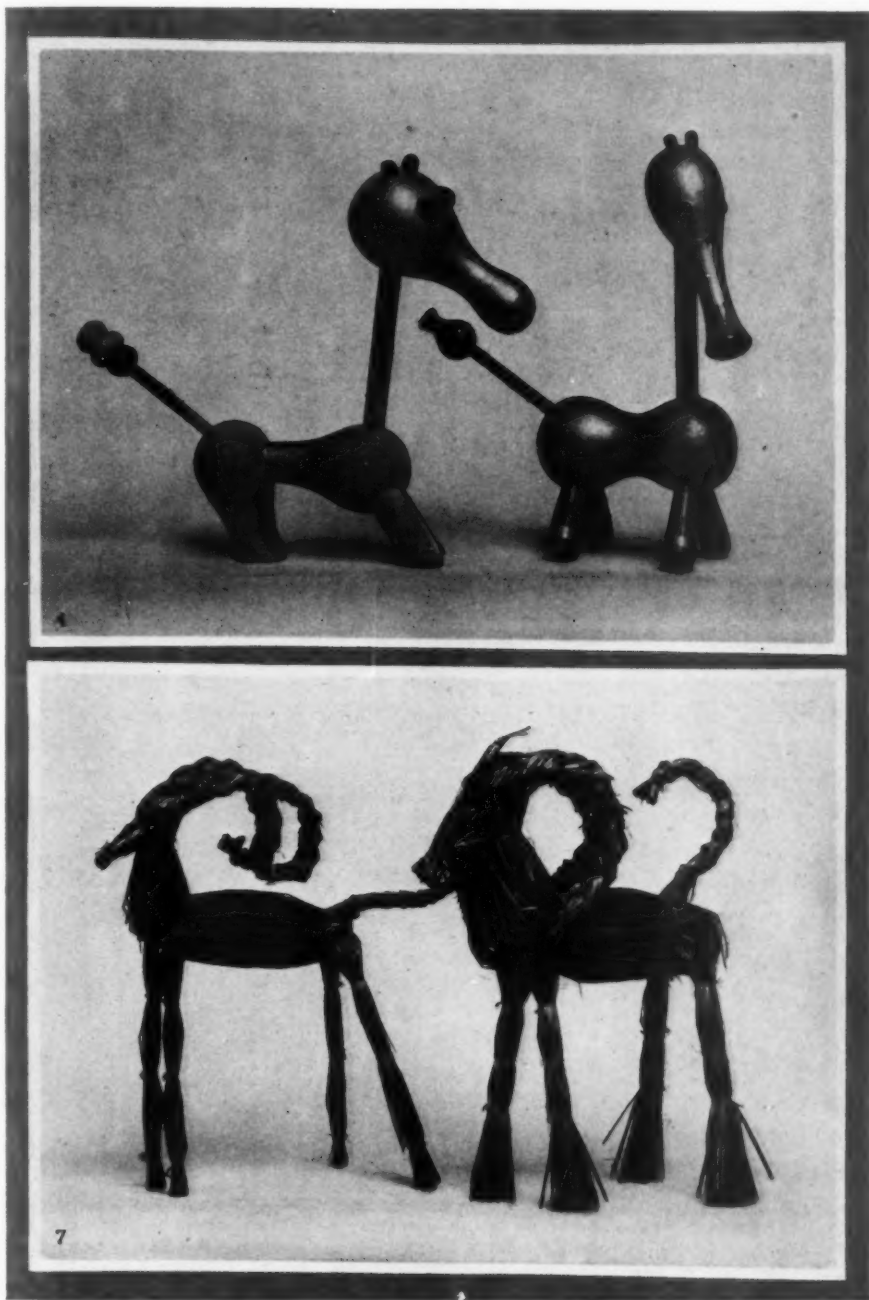


A GROUP OF TOYS DESIGNED AND DECORATED BY AUSTRIAN CHILDREN OF VIENNA

The School Arts Magazine, June 1927

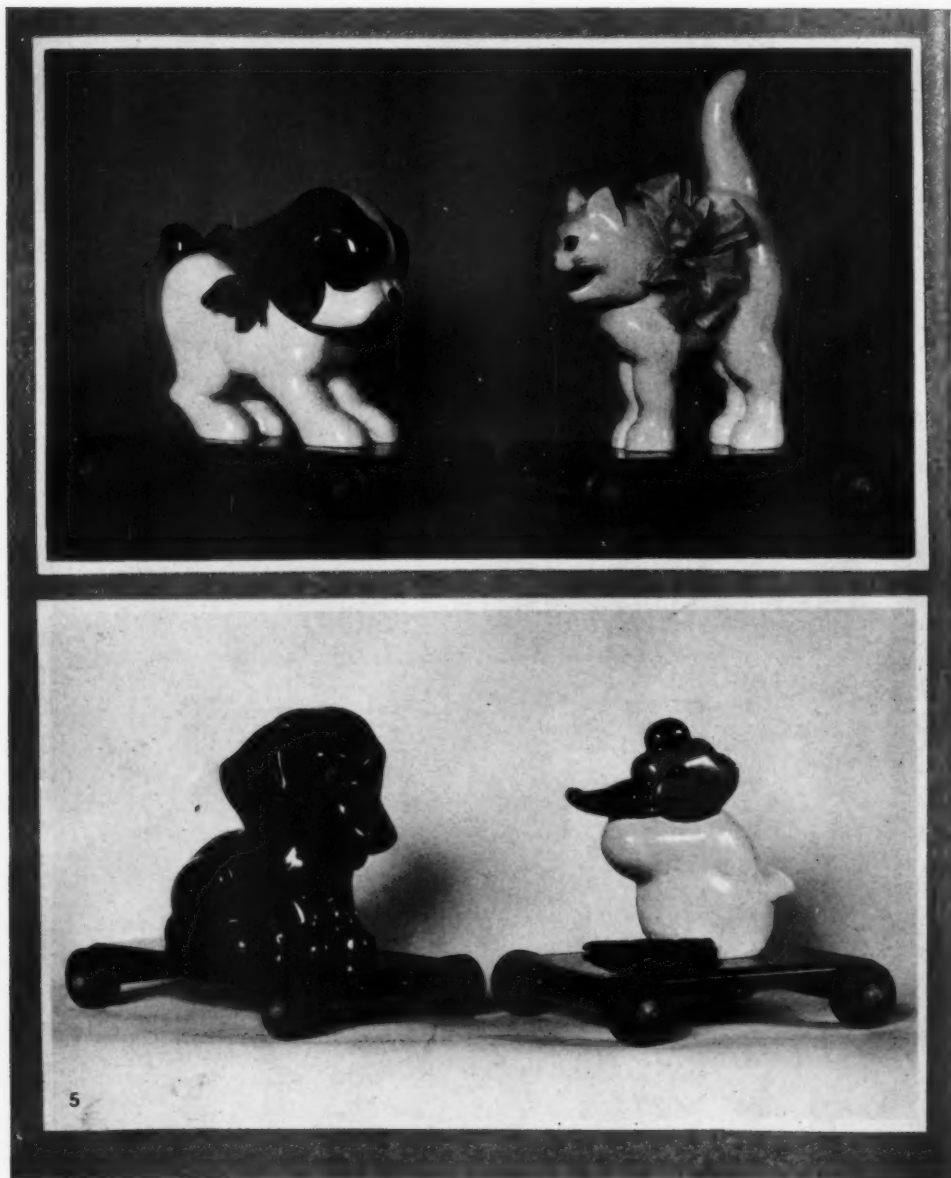


A GROUP OF ANIMAL TOYS DESIGNED AND MADE IN THE
GOVERNMENT INDUSTRIAL AND ART SCHOOL AT NUREMBERG
The School Arts Magazine, June 1927

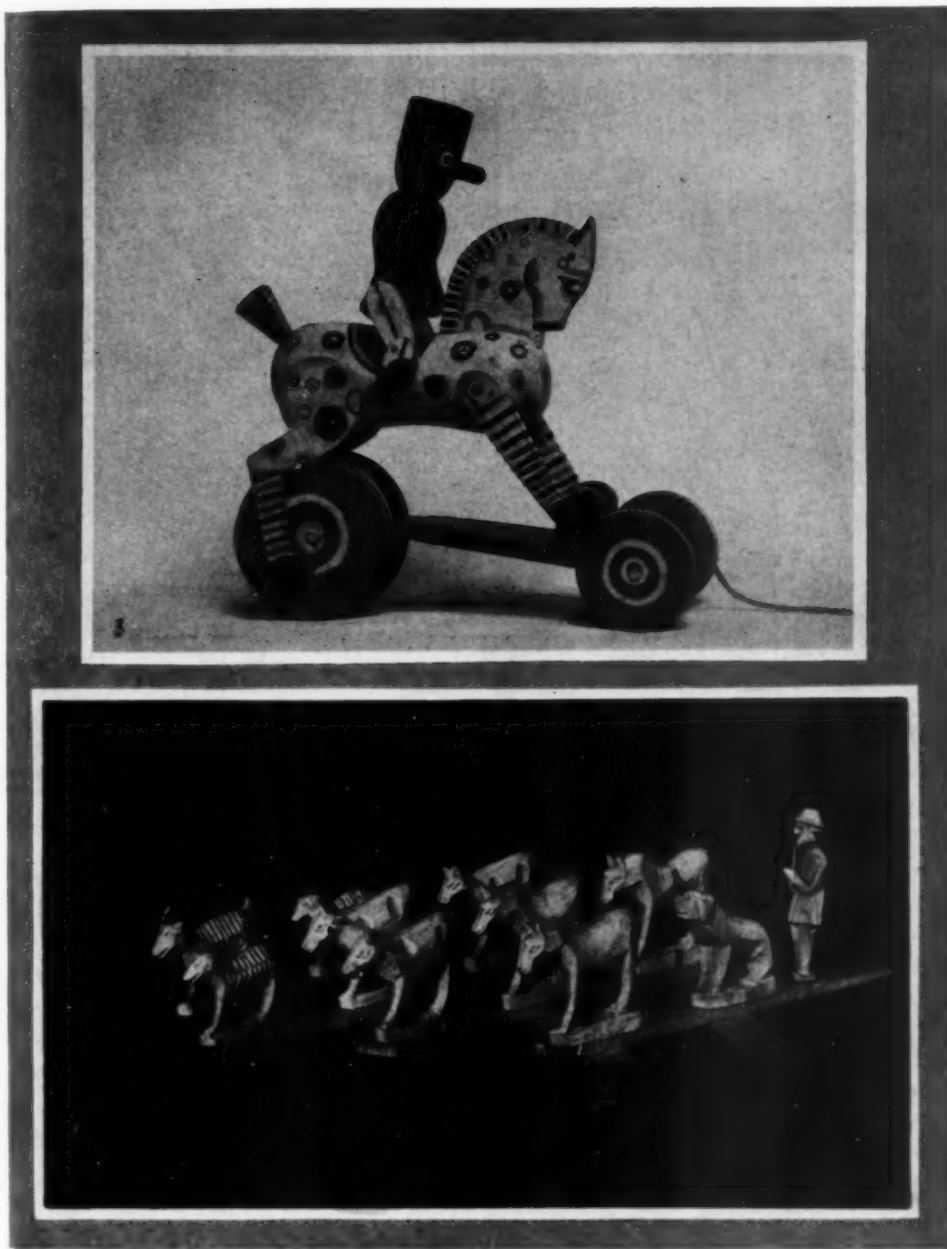


ABOVE: MOON-CALVES IN SILVER, BLUE AND BLACK MADE BY PUPILS OF THE GOVERNMENT INDUSTRIAL AND ART SCHOOL AT NUREMBERG. BELOW: STAGS MADE OF STRAW BY SWEDISH PEASANTS AS TOYS FOR THEIR CHILDREN

The School Arts Magazine, June 1927



ARTISTIC TOYS FROM MUNICH. EACH PIECE MADE OF ONE SOLID BLOCK OF WOOD, PAINTED AND HIGHLY VARNISHED WITH NON-POISONOUS COLORS



ABOVE: A FIERCE HORSEMAN MADE BY A PUPIL OF THE GOVERNMENT INDUSTRIAL AND ART SCHOOL AT NUREMBERG. BELOW: A HERDSMAN WITH HIS HERD, CARVED FROM WOOD AND FASTENED ON WOODEN SHEARS BY WHICH THE GROUP MAY BE EXTENDED OR CONTRACTED

The School Arts Magazine, June 1927

ART FOR THE GRADES



HELPS IN TEACHING
ART TO THE CHILDREN



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A Castle With Cut Paper

JESSIE TODD

University of Chicago, Chicago, Illinois

PAPER cutting is a lovely medium for children but like every other phase of art work or any other school work, it may be poorly done. If children are given too many values or colors, the results are confusing. Children should be given a chance to experiment. Then they should be given a number of dictated lessons. The pictures made in the paper cutting medium should be familiar subjects so that the whole attention may be given to manipulating the medium.

Here is a lesson that was given in the second and third grades. The children had drawn castles with crayon so they were familiar with their subject.

STEPS

1. Children were given black paper (12 x 18) and yellow crayon so the mark would show.

2. The teacher hurriedly sketched castles on the board emphasizing the fact that the big lines of the hill should be drawn first.

3. Children drew the castle on black paper, cut it out, and punched out the holes for windows and doors.

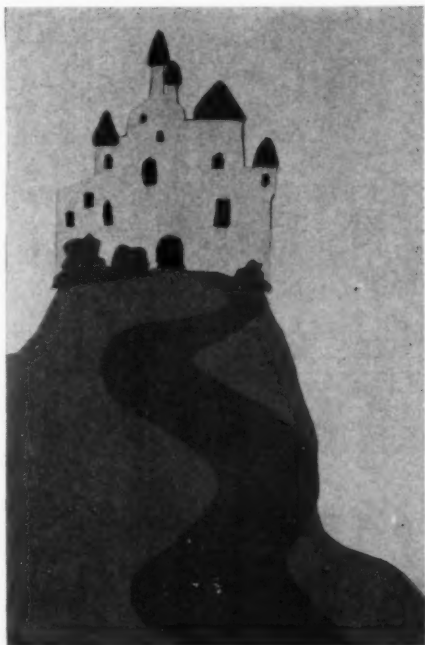
4. The side of the paper with the crayon mark was called the wrong side. Children put paste around the windows and covered them with bright orange paper.

5. Paste was put all along the edge of the castle and hill.

6. Black was pasted on blue. Orange moon was put in if the child wanted it.

Trees were put in the picture if the child wanted trees.

A second castle in cut paper. Grades two and three:



CASTLES MADE BY THE CHILDREN WITH CUT PAPER
AS DESCRIBED BY JESSIE TODD ON THE OPPOSITE PAGE

The School Arts Magazine, June 1927

1. Theme—A castle.
2. Color scheme—complementary colors—green and red. Neutrals used with them.
3. Preparation—The previous paper-cutting lessons had brought in the cutting of a castle with windows in it, and a hill. Children had had one paper-cutting lesson on dressing Red Ridinghood and also a page, and a girl with bobbed hair. In drawing class children had learned to draw castles, pages, hills, roads, trees, clouds, horses, and people walking.
4. Method
 - a. The way of working was dictated in order to
 1. Show the children quick ways of cutting and pasting.
 2. Show correct method, as cutting the big lines first.
 - b. The composition was not dictated except that the picture was to be a castle picture. The teacher made several for suggestions but the children were able to compose their own pictures.
- c. Procedure in cutting and pasting.
 1. Draw a hill and then a castle with pencil on cheap 12 x 18 manila paper.
 2. Cut the hill line so that the castle is in one piece, the hill in another.
 3. Place white hill on top of green paper. Cut hill out of green. Cut road out of light green.
 4. Paste hill and road on background.
 5. Cut out the castle and punch windows out of the castle.
 6. Paste castle on black.
 7. Cut around it. Then the windows will show black.
 8. Draw around towers to make red roofs fit.
 9. Finish the pictures.
 10. Pin them up for class criticism.
 11. Improve them.

Art Appreciation in the Rural Schools of San Diego County

KATHERINE MORRISON

County Supervisor of Art, San Diego, California

GREATER possibilities for developing appreciation of the fine arts in the rural schools began when the San Diego County Library equipped the art supervisor with a well selected collection of large reproductions in color. These pictures made many long journeys over hill and down dale, were packed and unpacked countless times, until every child in the country had seen them all.

The spontaneous exclamations of delight that escaped, the moment the huge portfolio appeared, were sufficient proof of the keen pleasure the children took in seeing the things that were really fine.

The passing of the stereotyped picture study lesson with only neutral toned prints and an occasional color reproduction was the first ripple in the tidal wave that was soon to sweep the county.



TWO POSTERS BY THE CHILDREN IN THE GRADES OF THE NEW HAVEN,
CONNECTICUT SCHOOLS, ANNIE M. LITTLE, ASSISTANT DIRECTOR OF ART

The School Arts Magazine, June 1927

The generous gift of a beautiful art gallery to the city of San Diego in February 1926, accelerated the oncoming tide.

Few of the children, especially those in the remote districts, had ever seen original paintings of merit, fine pottery, rare tapestries, or the work of a great sculptor. Here, in truth, was a mecca of treasures, but, alas! the pilgrimage thither, impossible save to a few. Like Mohammed and the mountain, the art gallery with its priceless gems could not journey to the children, so somehow the children must journey to see it.

Mr. Reginald Poland, the director of the San Diego Fine Arts Gallery, and his able assistant, Mr. Ralph Morris, evolved a plan of service to the rural schools that is worthy of duplication elsewhere. The first Saturday of each month is set aside as "County Day" for the children out of the city. A program is presented in one of the large galleries; as it proceeds with happy informality, the children simultaneously enjoy the companionship of master painters, sculptured alabaster and Gobelin Tapestries which adorn the walls. Always there is music, sometimes by the children themselves, often by professionals. Artists and sculptors have painted and modeled before their very eyes. Not the least of the pleasures of the day is a tour from room to room to view the ever-changing but always worth while exhibits. Interested persons contribute a sum of money each month to be distributed among the schools needing assistance with transportation expenses.

Many children come with their parents; often a group arrives in the school bus. The majority of the county schools have been represented at these

County Day Programs, some traveling a distance of ninety miles. The attendance at a single program has reached the three-hundred mark.

Gabriel Duro, an old Indian who for fourteen years has transported the Indian children eight miles from a reservation to the Viejas School, brought seven Indian children. Two of these children left home at six-thirty one Saturday morning in February and walked two miles down the mountain to join Gabriel, who brought them to the Viejas School where they continued their journey of thirty miles by automobile to Balboa Park, reaching the Art Gallery in time for the program at 10.30. This wrinkled old Indian and his seven protégés sat spellbound in a crowd of palefaces while Maurice Braun, the noted California artist, dashed sunshine, eucalypti, and distant mountains on canvas, with glowing colors.

A certain eighth grade earned one half their expenses for their forty miles. One teacher with a school of twelve pupils brought six at a time in her own automobile, alternating the groups for different months. This enthusiastic dozen had a yard cleaning contest, the lucky six winning the first trip.

Five junior memberships in the San Diego Fine Arts Society were awarded for the best compositions about a work of art in the gallery, especially appreciated by the competitors. Framed color reproductions of great paintings were awarded for similar efforts.

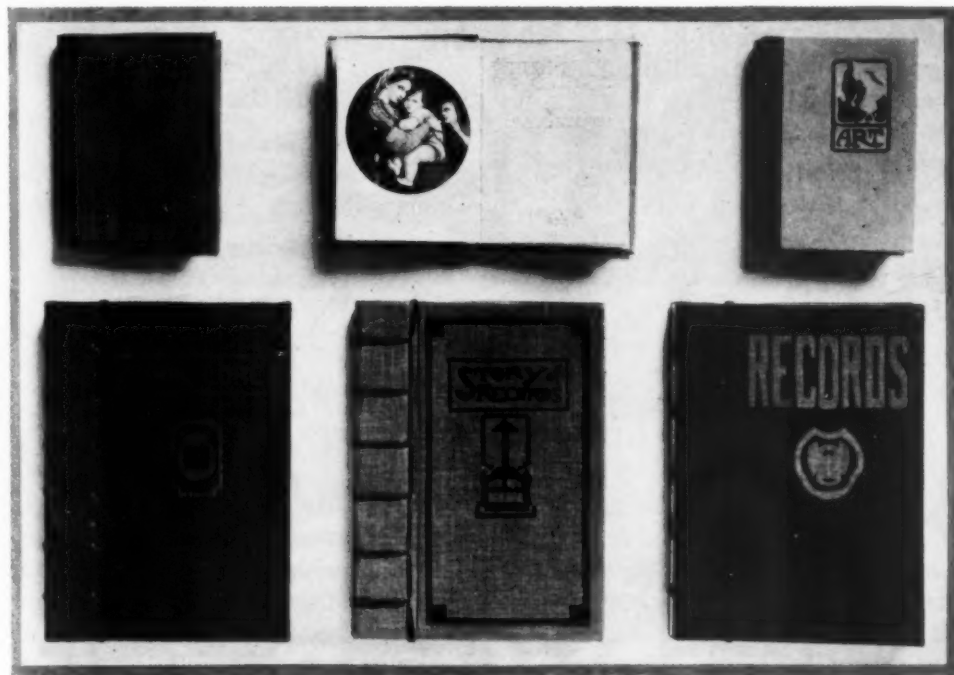
Five scholarships have been established at the San Diego Academy of Fine Arts, for children whose work shows them to be potential artists. These scholarships are in memory of the late Caroline T. Lock, a California artist.

Many of the schools are buying good pictures for their rooms and mounting portfolio collections for their libraries. Some of the children having reproductions of great paintings in their homes have generously loaned them to their school for a week or a month.

The art department of the County Federation of Women's Clubs has a circulating collection of pictures. Through the kind co-operation of their art chairman, Mrs. Maurice Braun, the schools where such local clubs exist have access to these exhibits each month. Mrs.

John Mitchell of Coronado, who has one of the largest and finest privately owned collections of paintings in the southwest, graciously offered the privilege of her gallery to the teachers and children of the rural schools. So there seems to be no limit to the kindness and generosity of true lovers of beautiful things.

These rural school children of San Diego County, California, are favored in opportunity to know great art as are many people of wealth who travel in Europe.



BOOKS MADE BY PUPILS IN TRAINING TO BECOME JUNIOR HIGH SCHOOL ART TEACHERS AT THE POTSDAM, NEW YORK STATE NORMAL SCHOOL

Our Farm Project

THIS project had its beginning from our talks about Abraham Lincoln, his log-cabin, our homes, houses, and apartments, what he did in and about his home.

One day a boy brought a cabin made of corrugated paper. It was the incentive for the farm that followed.

Almost every child contributed with something he had made. A mechano set for the windmill; a wood-building set for the rail fence; flowers and flower pots for the yard; sponges, sticks, plasticine, green ink for the trees; wood shavings for straw; cut-out horses, pigs, ducks; also toy ducks, sheep, cows, and rabbits, some really foreign; a looking-glass for a pond; troughs, and more plasticine for the mud; axes, hammers, hatchets, spades and saws for the work house.

CORRELATIONS

1. Stories written about each child's

contribution, odd bits about the animals learned from one another.

2. Lists of words enlarging vocabulary, also spelling words.

3. Games and Silent Reading.

Everything from the farm table massed on smaller table. Cards numbered from one to forty, each giving direction of what material to handle and where to place objects until entire farm is rebuilt.

More real pleasure I have never seen than the placing of some object in perhaps a different position.

4. Arithmetic.

Original problems, developing quarts, pints, inches, and their abbreviations.

5. Letter Cutting.

Covers for booklets using types in Drawing Outline.

ESTHER GREENBAUM

Clinton School, Minneapolis

Linoleum Cutting

NO material offers more fascination to the child than wood or linoleum blocks. There is an unexplainable satisfaction in being able to carry his ideas throughout all the processes of drawing, cutting, and printing. When he is allowed to write his own story and illustrate it by this process, there is the joy of being able to "publish" his own little book—any number of copies of it. Even

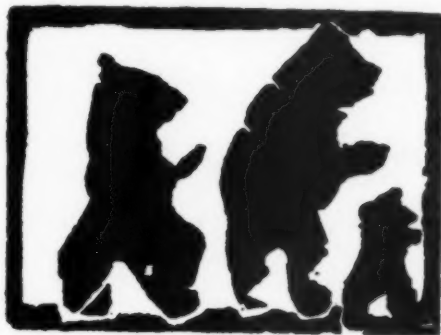
the seven-year-old enjoys this work and can achieve some measure of success. The prints reproduced here were made by children from seven to thirteen years of age, and served to illustrate stories of their own or stories they had heard and rewritten; the print of the castle on the cliff illustrating an original story by a thirteen-year-old boy.

MARGARET E. WHITTEMORE

Topeka, Kansas



GOLDILOCKS



The Three Bears



COVERED WAGON



ILLUSTRATION
"MYSTERY
CASTLE"



CHRISTMAS CARDS



LINOLEUM DESIGNS, CUT IN BLOCKS AND USED FOR ILLUSTRATING PUPILS' ORIGINAL STORIES,
BY THE PUPILS OF MARGARET E. WHITTEMORE, ART TEACHER, HIGH SCHOOL, TOPEKA, KANSAS

The School Arts Magazine, June 1927

AIRPLANE

Material: 1. piece 6"x9" construction paper
1. $\frac{1}{4}$ " paper fastener - round head

I. Body of Plane - paper 9"x3"

1.



Fold paper lengthwise. Cut off corner A-B. Cut "V" shape on A-B toward center (C). Cut small triangle (D) in center of tail.

2.



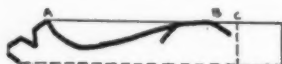
Fold back $\frac{1}{2}$ of length for front of plane.

4.



Cut A-B half way between edge and long fold. Cut two $\frac{1}{2}$ inch diagonal slits 1 inch apart at top of plane. (C and D).

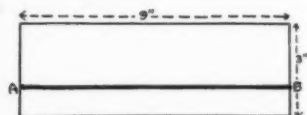
3.



Open as in #1. Cut long curve (A-B) from tail to short fold C-D.

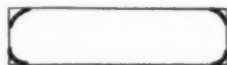
II. Wings and Propeller - Paper 9"x3"

5.



Cut off strip $\frac{1}{3}$ width of paper (A-B).

7.



Round corners for wings

9.



Open #4 to full size body. Fold A and B to center. Fold C over A and B. Put fastener thru propeller (#8) and fasten to front of plane. Slip wings in diagonal slits.

6.



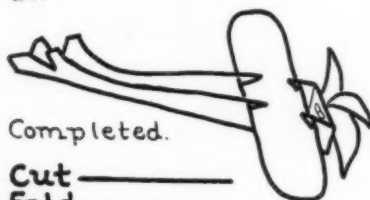
Fold and cut off square at one end.

8.



Cut from corners of square toward center. Fold A, B, C, D to center.

10.



Completed.

Cut _____
Fold _____

Evadna Kraus Perry

AN AIRPLANE CONSTRUCTION PAPER PROBLEM THAT THE BOYS AND GIRLS OF ANY SCHOOL WILL ENJOY DOING. DESIGNED BY EVADNA KRAUS PERRY, ART SUPERVISOR, LA HABRA, CALIFORNIA

The School Arts Magazine, June 1927

Wheelbarrow

Material: 1. piece 6"x9" construction paper
2. $\frac{1}{4}$ " paper fasteners - round heads

1.



Fold paper lengthwise from A to B. Cut C to D.

2.



Fold long open edge (C-D) back to center fold (A-B)

3.



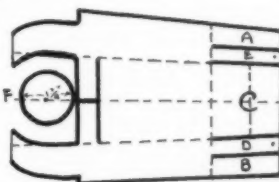
Open as in #1. Cut from A to B to C. Cut D to E making handle $\frac{1}{2}$ inch wide. Cut F to G and A to F making legs $\frac{1}{2}$ inch wide.

4.



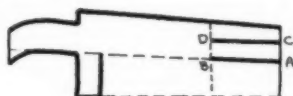
Fold back $\frac{1}{4}$ the length (A-B) for front.

6.



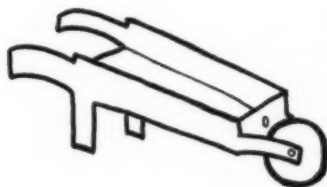
Open to full size. Fold A and B to center. Fold C over A and B, fasten with paper fastener leaving D and E projecting out in front. Cut circle F, $1\frac{1}{2}$ inches in diameter. Fasten center of wheel between ends of D and E.

5.



Open as in #3. Cut A-B. Cut C-D $\frac{1}{2}$ inch above A-B.

7.



Completed.

————— Cut
----- Fold

Edna Kraus Perry

A WHEELBARROW TO BE MADE WITH CONSTRUCTION PAPER. RECEIVED FROM EDNA PERRY, ART SUPERVISOR, LA HABRA, CALIFORNIA

The School Arts Magazine, June 1927

Social Studies for the Grades

THE CHILD'S ENVIRONMENT FROM THE MINNEAPOLIS SCHOOLS

Received from BESS ELEANOR FOSTER
Supervisor of Art, Minneapolis, Minn.

FIRST GRADE

NATURE STUDY AND GEOGRAPHY	HISTORY	CIVICS
<p>I. <i>Movements of the sun.</i> A. Day and night. B. Shadows. C. Seasons. 1. Autumn, getting ready for winter. 2. Winter, keeping warm. 3. Spring, awakening life, growing. 4. Summer, play time, harvesting.</p> <p>II. <i>Moon, stars.</i></p> <p>III. <i>Weather.</i> A. Wind. B. Rain. C. Hail. D. Snow. E. Dew. F. Frost. G. Ice.</p> <p>IV. <i>Plants</i> A. Flowers, fruits, seeds common to the neighborhood. B. Vegetables common to the neighborhood. C. Bulbs. D. Trees common to the neighborhood, Christmas trees. E. Weeds common to the neighborhood.</p> <p>V. <i>Animals.</i> A. Birds common to the neighborhood. B. Insects common to the neighborhood. C. Pets. D. Farm animals. E. Other animals, common to the neighborhood as squirrels, toads, earthworms.</p> <p>VI. <i>Mechanical toys.</i></p>	<p>I. Projects and simple problems growing out of real experiences and observations 1. Watching shadows. 2. Growing bulbs. 3. Finding seeds in wilted flowers. 4. Watching activities of birds or other animals. 5. Visiting grocery and fruit stores, florists, gardens, farms, parks, playgrounds, the State Fair, or other interesting places of the neighborhood. 6. Studying frost, snow, and ice formations. 7. Discovering what makes mechanical toys go.</p>	<p>1. The child's place in the life of the home, school, and neighborhood. 2. The child's participation in class organizations and school assemblies.</p>

SECOND GRADE

NATURE STUDY AND GEOGRAPHY		HISTORY	CIVICS
I. <i>Nature study.</i> General outline the same as in grade I. II. <i>Types of life in primitive communities.</i> A. Study of the fisherman (Eskimo) B. Study of pastoral life (the shepherd) C. Study of the hunter (the Indian). D. Study of the American pioneer.	1. Projects similar to those in grade I.	1. History connected with the celebration of holidays and special occasions 2. Stories illustrating the lives of primitive people.	1. The child's place in the life of the home, school, and neighborhood. 2. The child's participation in class organizations and school assemblies.
	2. Projects growing out of the study of primitive types of life, such as making and decorating pottery, making and decorating beads, grinding corn, making candles, etc. 3. Projects involving the making of model forms for purpose of representation, such as a desert scene, an Indian village, or a pioneer home on a table. 4. Projects involving the collection of material for exhibits making posters, booklets, etc. 5. Projects involving the enjoyment of dramatization, reading, and pictures.		

THIRD GRADE

GEOGRAPHY AND NATURE STUDY		HISTORY	CIVICS
<i>Food, Clothing and Shelter</i>		<i>3B and 3A</i>	<i>3B and 3A</i>
General nature study.	I. Movements of the sun. A. Day and night B. Shadows. C. Seasons. II. Stars, moon, and planets. III. Weather.	Historical stories of pioneer life and of our industrial development.	1. The child's place in the life of the home, school, and neighborhood. 2. The child's participation in class organizations and school assemblies.
	Observations with inquiry into causes and results.		

THIRD GRADE (Continued)

3B		3A	
I. <i>Our food.</i>	A. Plant.	I. <i>Our clothing.</i>	1. Projects involving the study of processes, such as preparing wool and cotton for cloth, watching the spinning of cocoons, finding fibers in plants similar to flax, making bricks, concrete, etc., making candles.
	1. Vegetables.	A. Fiber plants	2. Projects involving construction activities such as dressing dolls, making costumes for plays, etc.
	2. Fruits.	B. Silk worm (cocoons spinning caterpillars common relatives of the silk worm).	3. Projects involving the collection and classification of different kinds of cloth, fur, rubber, leather; woods, stones, and other building materials; coal and other fuels.
	3. Grains.	C. Fur, wool, and hair bearing animals.	4. Projects involving the enjoyment of pictures.
	4. Sugar producing.	D. Feathered animals.	
	5. Fat producing.	II. <i>Our homes.</i>	
B. Animal.	1. Cattle, milk butter, cheese.	A. Building materials.	
	2. Poultry.	1. Wood, trees, forests, lumber.	
	3. Fish.	2. Stone, limestone, granite, marble, sandstone.	
		3. Brick, clay.	
		4. Concrete, sand, gravel, cement.	
		B. Heating and lighting.	
		1. Wood.	
		2. Coal.	
		3. Candles.	
		4. Oil.	
		5. Gas.	
		6. Electricity.	

SOURCE MATERIAL

1. *Geography for Beginners*: Shepard. 2. *First Lessons in Geography*: Knowlton.

FOURTH GRADE

GEOGRAPHY AND NATURE STUDY		HISTORY	CIVICS
<i>Minneapolis and Its Relation to the World</i>		4B	4B
4B	4A	1. Early history of Minneapolis.	1. Minneapolis officials and their duties
1. Minneapolis in its state and national relations.	1. Minneapolis in its relations to other countries.	2. Stories of explorers, pioneers and great citizens of Minneapolis and Minnesota.	2. Minnesota officials and their duties.
2. The projects of this term are to be connected with excursions and the making of local maps.	2. First technical study of globes and maps.	4A	4A
	3. The projects of this term are to be connected with imaginary journeys and representations of distant lands.	1. The first Americans—the Indians.	1. The meaning of citizenship in the United States.
		2. The Americans of today; their life in the old world contrasted with their life in the new.	2. Method of becoming a citizen.
			3. Obligations of a good citizen.
			a. Knowledge.
			b. Obedience.
			c. Personal responsibility.
			4. Classroom organizations and school assemblies.

FOURTH GRADE (Continued)

NATURE STUDY CONTRIBUTING TO GEOGRAPHY AND CIVICS

I. *Physical phenomena and forces.*

- A. Movements of sun, moon, stars, and planets.
- B. Work of physical forces in formation of topography.
- C. Methods of telling time—sun dial, pendulum.
- D. Methods of telling direction—compass, magnet.
- E. Methods of travel—sailboat, steam engine, motor, airship.
- F. Methods of loading—slide, pulley, electro-magnet.

II. *Animal friends and foes.*

- A. Insects.
 1. Foes of people: fly, mosquito.
 2. Foes of plants: codling moth, San Jose scale, etc.
 3. Friends of people: lady bug, dragon fly.
- B. Birds.

III. *Problems and experiments that explain basic scientific facts and principles of geography and civics.*

Source Material		Source Material	
4B (To be prepared)	4A 1. <i>Around the World with the Children:</i> Carpenter. 2. <i>Journeys in Distant Lands:</i> Barrows & Parker. 3. <i>Human Geography:</i> Fairgreave and Young (1 copy)	4B (To be prepared)	4A 1. <i>Docas:</i> Snedden. 2. <i>Child Life:</i> Eastman. 3. <i>Stories of Pioneers:</i> Bass. 4. <i>Child's Book of American History.</i> 5. <i>Material on Americans of Today</i> to be collected.

FIFTH GRADE

SOCIAL AND INDUSTRIAL INTER-RELATIONSHIPS OF PEOPLES

GEOGRAPHY		HISTORY		CIVICS
5B 1. North America 2. South America	5A 1. Europe 2. Asia 3. Africa 4. Australia	5B 1. Biography. a. Discoverers b. Explorers c. Early settlers	5A 1. Biography a. Statesmen b. Inventors c. Writers and Men and women who have rendered high national service.	5B and 5A 1. Contributions of great men and women to our national life. 2. Contribution of every citizen to our national life. 3. Classroom organization and school assemblies.

Typical Problems Selected from Various Sources

5B

1. Although discovered at the same time, why is the development of North America more advanced than that of South America?
2. Why has Canada progressed more rapidly than Mexico?
3. Canada is about the size of the United States. Why is its population so small?
4. Why is it that Mexico with so many natural resources remains undeveloped?
5. If you had to live in South America, which country would you choose as being most like the United States?

Nature Study Contributory to Geography and Civics

- I. Natural environment
 - A. Movements of sun, moon, stars, and planets
 - B. Causes of climate.
 - C. Changes in weather.
- II. Interaction between human beings and their environment.
 - A. Influence of topography on social life and industries of peoples.
 - B. Influence of climate and weather on social life and industry of people.
 - C. Scientific problems of early explorers.
 - D. Scientific problems of great inventors.
 - E. Food production, preservation, and transportation.

FIFTH GRADE (Continued)

- | | |
|---|---|
| <p style="text-align: center;"><i>5A</i></p> <ol style="list-style-type: none"> 1. If Europe were shut off from the rest of the world, which country would be best able to support its people? 2. Why is Great Britain one of the leading manufacturing and commercial nations of the world? 3. Why do three-fourths of the people of Asia live in the southeastern part? 4. In what ways do the Japanese and Chinese differ? 5. Why are European countries so eager to maintain colonies in Africa? | <ol style="list-style-type: none"> F. Protection of people from spread of disease. G. Protection of countries from introduction of pests of other countries. <p>III. Problems and experiments that explain basic scientific principles of geography and civics.</p> |
|---|---|

Source Material	Source Material
<p><i>5A</i></p> <ol style="list-style-type: none"> 1. Brigham and McFarlane. 2. <i>Human Geography</i>: Smith. B class—Book I. A class—Book II, Pt. II. 3. McMurray & Parkins. 	<p><i>5B</i></p> <ol style="list-style-type: none"> 1. <i>Child's Book of American History</i>: Blaisdell & Ball. 2. <i>Stories of Early American History</i>: Gordy. <p><i>5A</i></p> <ol style="list-style-type: none"> 1. <i>The Makers of America</i>: Woodburn and Moran. 2. <i>Stories of Later American History</i>: Gordy. <p>NOTE: Additional Material to be supplied later.</p>

SIXTH GRADE

GROWTH AND DEVELOPMENT OF THE UNITED STATES

GEOGRAPHY		HISTORY	CIVICS
<i>6B</i>	<i>6A</i>	<i>6B</i> <i>6A</i>	<i>6B and 6A</i>
<ol style="list-style-type: none"> 1. United States and 2. Minnesota 	<ol style="list-style-type: none"> 1. Possessions of the United States and neighboring countries. 	<ol style="list-style-type: none"> Chronological history of the United States. 	<ol style="list-style-type: none"> 1. Simple study of state and national governments from the point of view of the responsibility of the individual citizen. 2. Classroom organizations and school assemblies.

Typical Problems Selected from Various Sources

- 6B*
1. Which adds most to the wealth of Minnesota, her agricultural areas, her forests, or her mining regions?
 2. For what products is Minnesota dependent upon other states?
 3. In what ways do the surface features and the climate of the United States influence its occupations?
 4. Why is New England a great workshop in spite of its lack of mineral wealth and productive areas?
 5. Why are the North Central states the greatest food producing region of our country?

- 6A*
1. Prove that the Dominion of Canada is a better neighbor to the United States than Mexico.
 2. Why was the United States glad to annex the Hawaiian Islands?
 3. Was the purchase of Alaska a good investment?

Nature Study Contributory to Geography and Civics

- I. Natural environment.
 - A. Causes of types of climate.
 - B. Formation of mineral deposits.
 - C. Formation of valuable building stones.
- II. Interaction between human beings and their environment.
 - A. Influence of topography; fall line, mountain passes, glacial deposits, Great Lakes.
 - B. Influence of good drinking water.
 - C. Development of transportation: trails, roads, railroads, highways.
 - D. Development of means of communication: post, telephone, telegraph, radio.
 - E. Growth and preservation of forests.
 - F. Development of crops.
 - G. Conquest of insect and animal pests.
- III. Problems and experiments that explain basic scientific principles of geography and civics.

Source Material		Source Material	
6B	6A	6B	6A
1. <i>Essentials of Geog., Bk. II</i> : Brigham & McFarlane.	1. <i>Essentials of Geog., Bk. II</i> : Brigham & McFarlane.	1. <i>First Book in Am. History</i> , Chaps. 1-11: Beard & Bagley.	1. <i>First Book in Am. History</i> , Chaps. 12-25: Beard & Bagley.
2. <i>Elementary Geography</i> : McMurray & Parkins.	2. <i>Advanced Geography</i> : McMurray & Parkins.	2. <i>Following the Frontier</i> : Nida.	2. <i>Our European Ancestors</i> : Tappan.
3. <i>Human Geography, Bk. II, Pt. 1</i> : Smith.	3. <i>Human Geography, Bk. I., Pt. I</i> : Smith.		3. <i>American Beginnings in Europe</i> : Gordy.
4. <i>Our United States</i> : Lefferts (3 copies).	4. <i>Human Geography, Bk. II</i> : Smith (1 copy).		4. <i>Following the Frontier</i> : Nida.
5. <i>Seeing America, Farm and Field</i> : Pitkin and Hughes.			
6. <i>Great Cities of the United States</i> : Southworth & Kramer.			
7. <i>Industrial Studies, United States</i> : Allen.			

Humane Work Through Posters

RUTH A. SAWDEY

Supervisor of Drawing, Malone Public Schools, Malone, New York

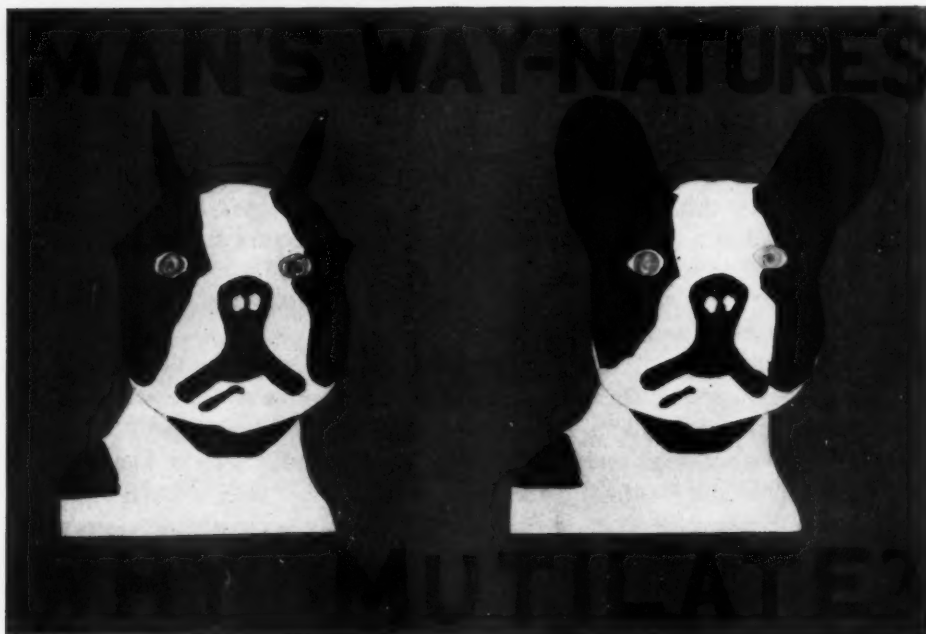
AS a part of our art work each year we conduct a "Humane Poster Contest." Every child from grade 1B to grade 8A makes a poster. We feel that much is accomplished in this work.

How may we tell a story more effectively than with a poster? Interest is aroused in humane work. Before starting the posters there is discussion, the children bringing out ideas and suggesting how one phase and another might be represented. Some will suggest pictures to show kindness to animals, others some cruel act. The children become very animated over the work and make many suggestions. The supervisor or grade teacher helps them in their final decision and guides throughout the work.

Sometimes a class will copy a poster.

Again each one makes a poster to suit himself, some purely original, some picturing an actual happening, others adapting a picture taken perhaps from the *SCHOOLARTS*, working them out with crayons or cut papers with appropriate lettering.

Last year we had a fifth grade class which took unusual interest. The children told of several incidents of cruelty they had actually seen or known of and several of these were worked out. The older children enjoy this work as well as the younger ones. One seventh grade boy is now anxious to start his poster and has asked me twice about it. We usually have our contest later in the year. A poster, entitled "Shoot With a Camera," was made by a child in a special class for sub-normals.



POSTERS BY THE PUPILS OF RUTH A. SAWDEY, SUPERVISOR OF DRAWING, MALONE, NEW YORK

The School Arts Magazine, June 1927

After the posters are finished the best ones are sent in from each grade and judged by the secretary of the S. P. C. A., Miss Lucia Gilbert of Malone. Usually prizes are given of one dollar, or fifty cents, and sometimes second prizes of twenty-five cents. The local Woman's Christian Temperance Union and Mrs. Chase of Loan Lake, generously gave the money for the prizes this last year. The prize posters and those next in honors are placed in a local store window over a week-end. The secretary of the S. P. C. A. gives us a write-up in the paper announcing the exhibit. There in the display window the posters tell their own stories to the passers-by and

attract considerable attention. We hope they influence the on-lookers to acts of kindness.

The prizes are awarded to the grammar school in a special assembly. At this time the secretary of the S. P. C. A. gives a talk. Awards are made to the first six grades at the closing exercises in June.

To sum up the value of this work we find we have taught (1) Humane work in an interesting way; (2) practice has been given in drawing and (3) freehand cutting of figures and animals; (4) combination of colors in the picture; (5) problems in balance and general arrangement; (6) lettering. Has it not been worth while?

The Flowers

L. H. VAN DEN BERG

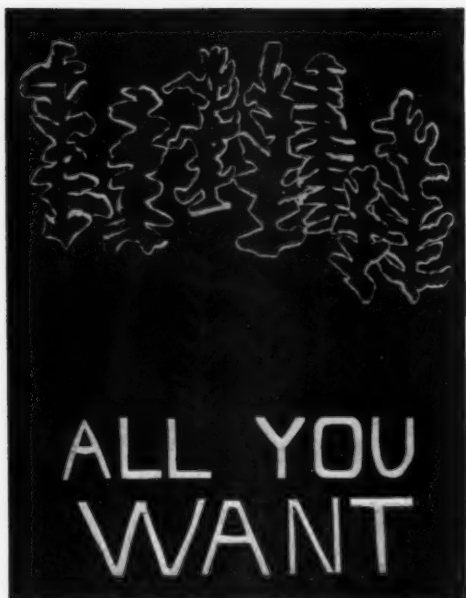
Principal, State Normal School, New Paltz, New York

ONCE upon a time, out in a big grassy field, there grew some pretty little wild flowers. All day long they danced in the breeze and when the bright sun had gone down behind the hills, they folded up their leaves and quietly slept through the long dark night. Every morning, as soon as dawn came, a tiny little spirit, just like a wee, little man, but so very, very tiny that no one, even with good eyes like ours, could ever see him, would hop out on each little blossom and call, "Good morning, brothers!" It was really very beautiful if only one could have heard them, but if you had been there, you'd have thought it just the breeze passing among the flowers and making them nod their

bright heads. But, as I was saying, after each little spirit had called good-morning to his brothers, he always took a big, long drink of dew and then went back to sleep again. These little people come out only in the morning you know. They were all very happy.

One day some children came into the field to play. "Oh, see the pretty wild flowers!" they cried. "Let's take some home to mother. She loves wild flowers."

So they picked a large bouquet, but alas! what do you suppose they did? In their haste to take them home to their sick mother they became very careless. They picked them off so close to the blossom that many of the poor flowers'



A GROUP OF GOOD FLOWER POSTERS FROM THE PUBLIC SCHOOLS, TOLEDO, OHIO. THOSE ABOVE BY THIRD GRADE, THOSE BELOW BY SIXTH GRADE CHILDREN. JANE BETSY WELLING, SUPERVISOR OF DRAWING

The School Arts Magazine, June 1927

heads fell off and the poor little spirits were killed. Wasn't that a terrible death?

The children took the flowers home and tried to put them in a vase, but the stems were so short that some fell out on the table. And the little boy who got the water in the vase was in such a hurry that he didn't get much in it and oh! the little flower spirits were so scared and worried. I don't blame them a bit, do you?

The flowers were placed on the window sill in the mother's room, but she was too ill to notice how they were arranged. She was only very thankful

that the children had brought them to her. For several days they remained there and no one thought any thing about them. Of course, the few lucky flowers with long stems could get water so they were all right, but one by one the others died of thirst and the poor little flower spirits were no more.

What a terrible fate! They had been so happy when they lived in their own field. Whenever I think of those children, I always feel so sorry for them because they didn't know any better. We can be glad that we know there are flower spirits in long stems and that they need drinks of water to live.

Shadow Figures from Sleepy Hollow

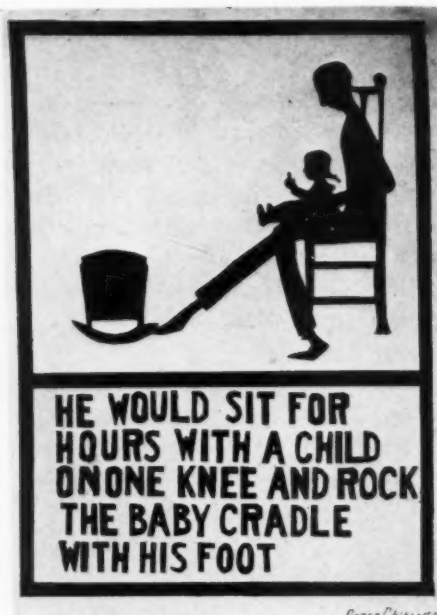
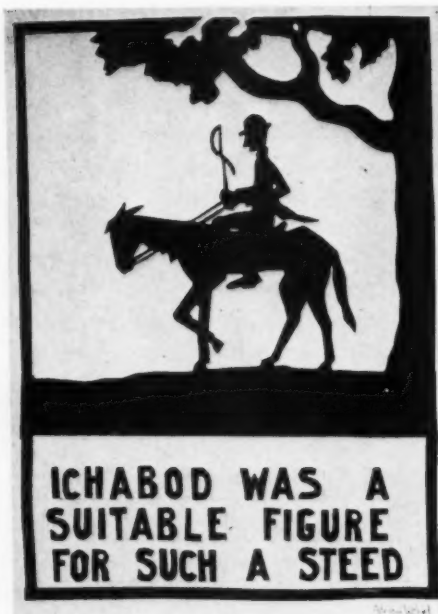
JESSIE LEE BAILEY

Junior High School Art Teacher, Morgantown, West Virginia

I HAVE not found a more professional spirit for art than among children of the seventh grade. After we had talked about illustration and the foremost illustrators, all my seventh grade youngsters wanted to become illustrators. There was then a real need for figure drawing and a keener interest in the literature which they were studying. *The Legend of Sleepy Hollow*, which was then being taught in the seventh grade literature classes, was a basis for our figure drawing and illustration lessons. This story is replete with short sentences suitable for illustration. Such parts of sentences and paragraphs as: "A sheeted spectre beset his path," "On holiday afternoons he would convey some of the smaller children home," "Struck with a witch's token," "Striding along a windy hill,"

made excellent titles for the pictures which we had in mind. It was part of the work in the literature classes to find these interesting little picture sentences and, if necessary, to shorten them into suitable titles for their pictures.

The first work in drawing classes was a lesson in figure drawing in which the normal proportions of the human figure were studied. Making stick men, we drew quick sketches of the figure standing, walking, and sitting. Often a member of the class would assume various attitudes for the sketches. When we had the general proportions of the figure pretty well mastered, it was our work to exaggerate it to suit the description of Ichabod Crane. Each child made a drawing to interpret the sentence, "The cognomen of Crane was not inapplicable



SILHOUETTE POSTER ILLUSTRATIONS ON "SLEEPY HOLLOW," BY PUPILS OF THE JUNIOR ART SCHOOL, MORGANTOWN, WEST VIRGINIA. JESSIE LEE BAILEY, ART TEACHER. THIS IS AN EXCELLENT WAY TO SECURE INTEREST IN DRAWING OR IN LITERATURE

The School Arts Magazine, June 1927

to his person." The literatures were brought out and the description of Ichabod read and reread to check with the drawings. "He was tall and exceedingly lank with a small flat head, huge ears, and a long snipe nose. He had a spindle neck, hands that dangled a mile out of his coat sleeves, fluttering coat tails, trousers much too short, and feet that might have served as shovels." All these we strove to give him, and very interesting pencil sketches were the result.

We decided that our finished work should be in cut paper silhouette against brightly colored, twelve-by-eighteen poster paper. The first drawings were

made on cream manila of the same dimensions, marking off a suitable margin and space at the bottom for the letters, which were drawn in first while the interest was at its height. Nearly everyone illustrated a different sentence, but wherever the same one was used, the interpretation was very different. With so much enthusiasm behind it, the drawing was a "cinch." Later these drawings on the cream manila paper were cut up for patterns. The letters gave us most trouble, being small and rather tedious to handle. Until these were pasted into place on the silhouette, they were kept in an envelope in the portfolio.

To A Weather Cock

Gay weather cock, tin bantam on the shed
With feathers black, with comb and wattles red.
You've crowed two weeks and you are crowing still.
I made you that way with your open bill.
The wind and you have battles long and hard,
You face it with defiance—no regard
Has it for objects standing in its way—
It turns you, twists you, shakes you all the day.
Sometime a windstorm fierce shall blow you from
That arrow where you crow, though being dumb;
You can't evade the winds' caprices, so
When strong the summer thunderstorm shall blow,
You'll be all bent and broken when you've lit,
But you'll be crowing still in spite of it.

Byron De Bolt



ILLUSTRATIONS FROM A RUSSIAN SCHOOL PRIMER, FROM DRAWINGS MADE BY RUSSIAN CHILDREN, RECEIVED FROM BARBARA USTOVA, BERKELEY, CALIFORNIA

The School Arts Magazine, June 1927



CHILDREN'S DRAWING USED TO ILLUSTRATE A PRIMER, THEREBY MAKING A BOOK AS MUCH THE CHILD'S AS THE TEACHER'S. THE ABOVE POSTER IS ONE ON HEALTH, SHOWING HAPPY CHILDREN DANCING AWAY FROM SPOOKY SHAPES OF SICKNESS. THE INSCRIPTION READS "LET US WASH OUR HANDS AND DRY THEM TOO." RECEIVED FROM BARBARA USTOVA, BERKELEY, CALIFORNIA

The School Arts Magazine, June 1927



A PAPER PATTERN THAT LOOKS LIKE A FROG BUT WHEN FOLDED BECOMES A GOOD LOOKING DOG.
FOUND AND BROUGHT, WITH THE OPPOSITE PAGE, FROM SWITZERLAND, BY THE EDITOR

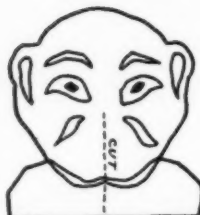
The School Arts Magazine, June 1927



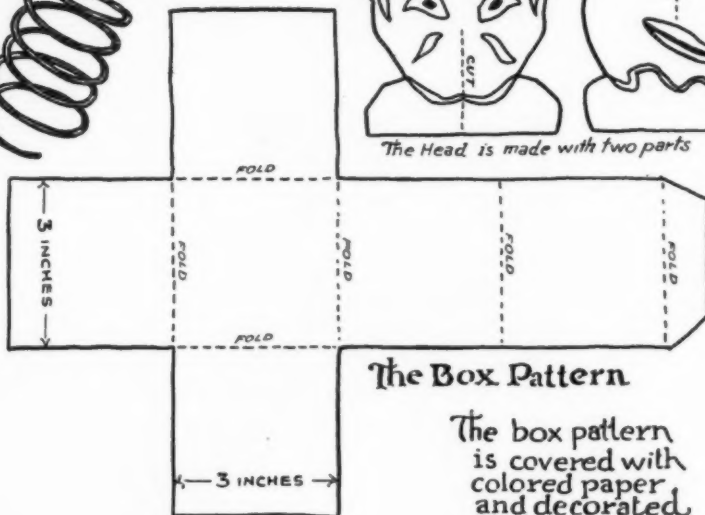
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A JACK IN THE BOX



The Head is made with two parts



The Box Pattern

The box pattern
is covered with
colored paper
and decorated

A JACK-IN-THE-BOX THAT CAN BE MADE WITH CARDBOARD, PAPER, A SPRING AND TWO FASTENERS
DESIGNED BY KATHRYN RAKSHYS AND VIRGINIA GEISSER, UNDER THE DIRECTION OF BEATRICE
STURTEVANT GARDNER, ART TEACHER, STROUDSBURG STATE NORMAL OF PENNSYLVANIA. MARION B.
SATTERWHITE, HEAD OF ART DEPARTMENT

The School Arts Magazine, June 1927

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THE EBERHARD FABER VAN DYKE PENCIL DRAWING COMPETITION, made public in September last, came to a close on January 3, and awards were made in February. Three prizes—\$500 \$300, and \$200—were offered, available to competitors in Europe as well as in America. More than a thousand drawings were received by Eberhard Faber, showing the universal interest in the contest. The winner of the first prize was Artur Brusenbauch, Vienna. Herbert F. Roese of New York secured the second prize, while third prize went to Hibbard Van Buren Kline, Syracuse, N. Y. The jury comprised Messrs. Franklin Booth, Frank Alvah Parsons, Chester B. Price, Arthur Crisp and John Alonzo Williams. Such an enterprise as the Van Dyke Pencil Drawing Competition shows considerable verve and initiative on the part of Eberhard Faber Co. who are to be congratulated on the idea and its successful completion.



THESE PRIZES in the Eleventh Annual Textile Design Competition of the Art Alliance of America, were awarded:

COSTUME FABRICS—SILK AND COTTON

First Prize \$250.00—A. Petruccelli, New York City.

Second Prize \$100.00—Lillian Tyler, New York City

PRINTED DECORATIVE FABRICS

First Prize \$200.00—Alice D. Few, New York City.

Second Prize \$100.00—Marion S. Thornton, Canis-
teo, N. Y.

JACQUARD UPHOLSTERY FABRICS

First Prize—\$100.00—Helene Oswald, New York
City.

Second Prize \$50.00—Martha Hill Cutler, New York
City.

STEHLI SILK PRIZE

\$100.00—Margaret Leyle, New York City.

The Jury was composed of Mrs. Helen Appleton Read, Messrs. F. Winold Reis, Richard Marwede, Robert Blum, E. Irving Hanson, Ward Cheney C. L. Jordan, C. V. Kozlay, Thomas Gurry, George McGeachin, Paul Gadebusch, Robert Schwarzenbach, James Chittick, Paul Bonner, J. D. Taylor.

Many of the designs are appropriate for book jackets, endpapers, wallpaper, and other decorative purposes.



AN ART PILGRIMAGE. The Bureau of University Travel is planning an Art Pilgrimage to Europe in 1928. It will include the International Art Congress at Prague in August. Mr. Lorado Taft, of Chicago, will accompany the Pilgrimage as special lecturer, and other nationally known leaders will be announced at a later date. The price of \$630 for the whole tour through England, Belgium, Holland, Germany, Switzerland and France, including steamship passage, is low enough to attract hundreds of Art lovers who otherwise could not afford the trip. There will be an extension to Italy, including Milan, Venice, Florence, and Rome, at an extra cost of \$170.

A great deal of interest has been evinced among Art teachers and students throughout the country in this Congress at Prague and already a number of people have signified their interest by obtaining membership in the tour.

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The Summer Schools

A SUMMARY of the schools and individuals offering summer courses during 1927, whose announcements have appeared in THE SCHOOL ARTS MAGAZINE, is here presented. It will be convenient for reference, particularly to those who may not have already selected a school for the summer.

ART ACADEMY OF CINCINNATI

Cincinnati, Ohio. Summer term, June 13 to August 6.

ASHLAND OREGON SCHOOL OF ART

Belle Cady White, 150 Steuben St., Brooklyn, N. Y. Figure Drawing, Painting, Design, Crafts. Opens July 5.

BERKSHIRE SUMMER SCHOOL OF ART

Monterey, Mass. Raymond P. Ensign, Director; William L. Longyear, Manager, Pratt Institute, Brooklyn, N. Y. Design and Color Theory, Commercial Art, Posters, Nature Drawing, Pencil Sketching, Landscape Painting. July 4 to August 12.

BOOTHBAY STUDIOS SCHOOL OF ART

Boothbay Harbor, Maine. Frank Allen, Director, 220A Willoughby Ave., Brooklyn, N. Y. Industrial and Commercial Art, Design, Costume, Color, Pageantry, Etching, Landscape and Marine Painting. July 4 to August 12.

BRECKENRIDGE SCHOOL OF PAINTING

East Gloucester, Mass. Hugh H. Breckenridge, Floxdale, Fort Washington, Pa. Landscape and Marine Painting, Portrait Painting, Still Life and Composition, Drawing and Painting from costumed model. July and August.

CALIFORNIA SCHOOL OF ARTS AND CRAFTS

Broadway at College Ave., Oakland, California. Thirty art and craft courses. June 20 to July 29.

CARMEL SUMMER SCHOOL

P. O. Box 704, Carmel-by-the-Sea, California. Art Weaving and Gobelin (Flemish Tapestry). Opens June 15; 6 weeks.

CARNEGIE INSTITUTE OF TECHNOLOGY

College of Fine Arts, Schenley Park, Pittsburgh, Pa. Charcoal and Pastel Drawing, Water Color and Oil Painting, Design, Sketching, Color Theory, Methods. June 27 to August 5.

CHICAGO SCHOOL OF ART EDUCATION

Francis Parker School, 330 Webster Ave., Chicago Ill. Methods of Teaching, Poster Making, Art in Industry, Graphic Arts, Design, Lettering, Commercial Art, Drawing, Painting, Composition, Color. July 5 to August 13.

CHICAGO TECHNICAL COLLEGE

118 East 26th Street, Chicago, Ill. Teachers Special Summer Course. Drafting—machine, engineering, architectural. Six weeks, beginning July 5.

CLEVELAND SCHOOL OF ART

Cleveland, Ohio. Drawing, Rendering, Design, Landscape. June 20 to July 29.

ANSON K. CROSS

Winthrop Station, Boston, Mass. Summer Art School at Boothbay Harbor, Me. Personal instruction in Drawing and Painting. July to November.

DAYTON ART INSTITUTE

Monument Avenue at St. Clair Street, Dayton, Ohio. Six weeks' courses in Drawing, Painting, Design, Crafts. Also Silversmithing and Jewelry.

DESIGNERS ART SCHOOL

73 Newbury St., Boston, Mass. Summer course in Drawing and Schoolcraft for Public School Teachers and Supervisors.

DONALDSON SUMMER CLASS

Melrose Hill, Hollywood, California. Color, Design, Interior Decoration. July 5 to August 5.

VESPER GEORGE SCHOOL OF ART

42-44 St. Botolph St., Boston, Mass. Six weeks, Summer Courses. Beginners, Advanced Students, Teachers.

HEMOCRAFT STUDIO

Peekskill, N. Y., R. F. D. No. 1. Weaving and other crafts.

LAYTON SCHOOL OF ART

Layton Art Gallery, Milwaukee, Wis. Charlotte R. Partridge, 438 Jefferson St., Milwaukee, Wis. Drawing, Painting, Modeling from Figure, Composition. June 27 to August 5.

LOS ANGELES SUMMER SCHOOL OF ART

Neleta H. Priger, 4743 Beverly Boulevard, Los Angeles; Adeline C. Pauling, 1825 So. 7th Street, Alhambra, California. For elementary and high school teachers. July 5 to July 20.

NEW YORK SCHOOL OF DESIGN, ILLUSTRATION AND PAINTING.

Summer class in France, and Wellfleet, Mass. Address, 145 East 57th Street, New York City, or New England School of Design, 248 Boylston St., Boston, Mass.

NEW YORK SCHOOL OF FINE AND APPLIED ART

2239 Broadway, New York, N. Y. 9 Place des Vosges, Paris, France. Summer sessions for teachers.

PENNSYLVANIA ACADEMY OF THE FINE ARTS

Chester Springs, Chester County, Pa. Drawing, Painting, Illustration, Sculpture.

SANTA MARIA SCHOOL OF ART

Box 627, Santa Maria, California. Pictorial Composition, Constructive and Decorative Design, Methods of Teaching. June 27 to July 30.

SCHOOL OF THE ART INSTITUTE

Chicago, Illinois. Drawing, Painting, Illustration, Sculpture, Commercial Art, Interior Decoration. Design, Costume, Printing Arts. Six-eight weeks.

SCHOOL OF LANDSCAPE PAINTING

John F. Carlson, Woodstock, N. Y. June 1 to September 15.

(Continued on next page.)

SMITH-BOYLSTON SUMMER SCHOOL OF INDUSTRIAL ARTS

Clayton, Georgia. Charlotte G. Smith, 185 Westminster Drive; Elise R. Boylston, 664 Serminole Ave., Atlanta, Ga. June 13 to July 9.

SUMMER CLASS IN LANDSCAPE DRAWING

Rockport, Mass. W. Lester Stevens, Princeton, N. J. July 5 to September 3.

SYRACUSE UNIVERSITY

College of Fine Arts, Syracuse, N. Y. Advanced Classes in Water Color and Design, Landscape, Still Life, Textile Design, Batik, Gesso, Leather, etc.; Freehand and Mechanical Drawing, Sketching, Perspective.

TRAPHAGEN SCHOOL OF FASHION

1680 Broadway and 808 Seventh Ave., New York City. Summer courses in Costume Design and Illustration.

WOODSTOCK SCHOOL OF DESIGN

William H. Arlt, 320 Broadway, New York, N. Y.,

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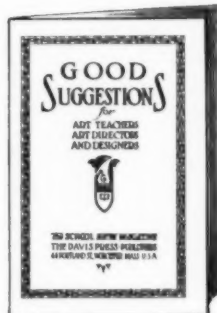
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THE SCHOOL ARTS MAGAZINE, 44 Portland Street, Worcester, Mass. June 27

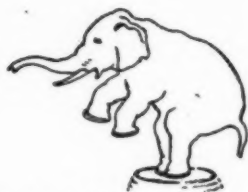
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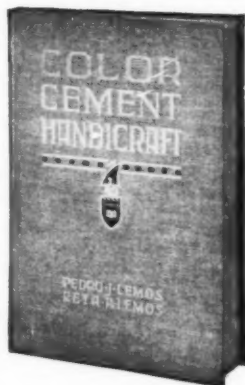
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